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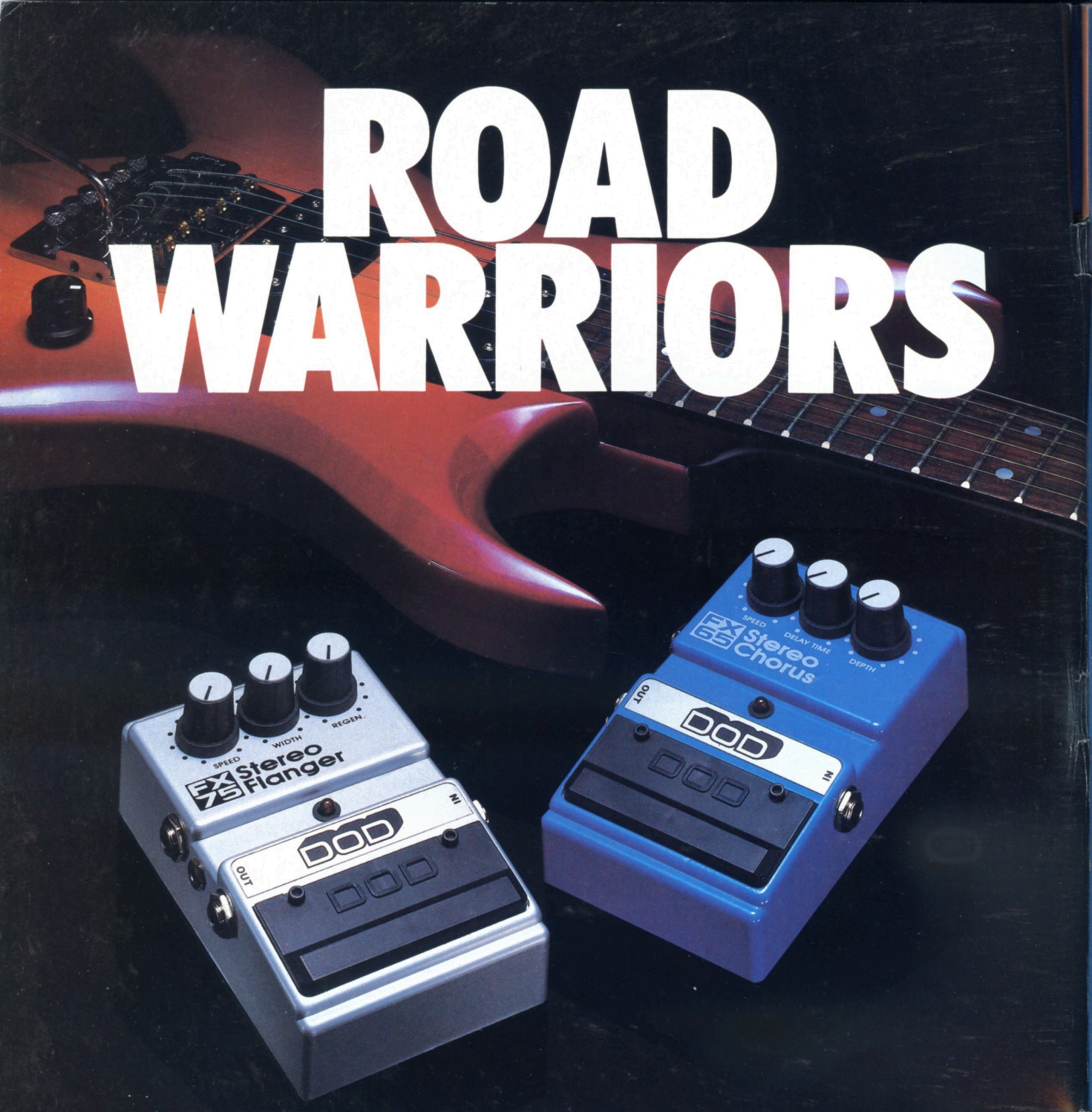

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VOLUME 3 NO. 4
FEBRUARY, 1986

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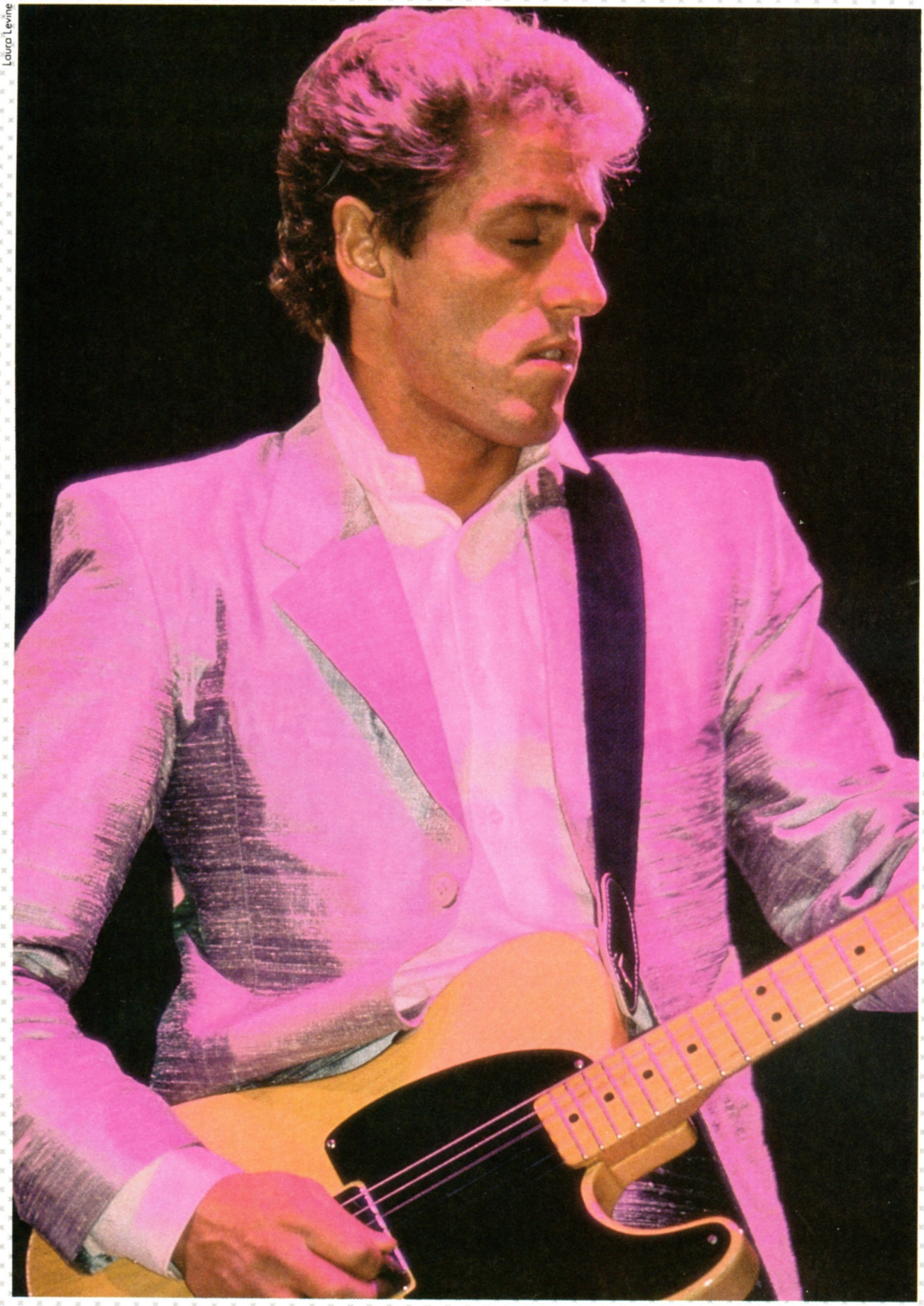
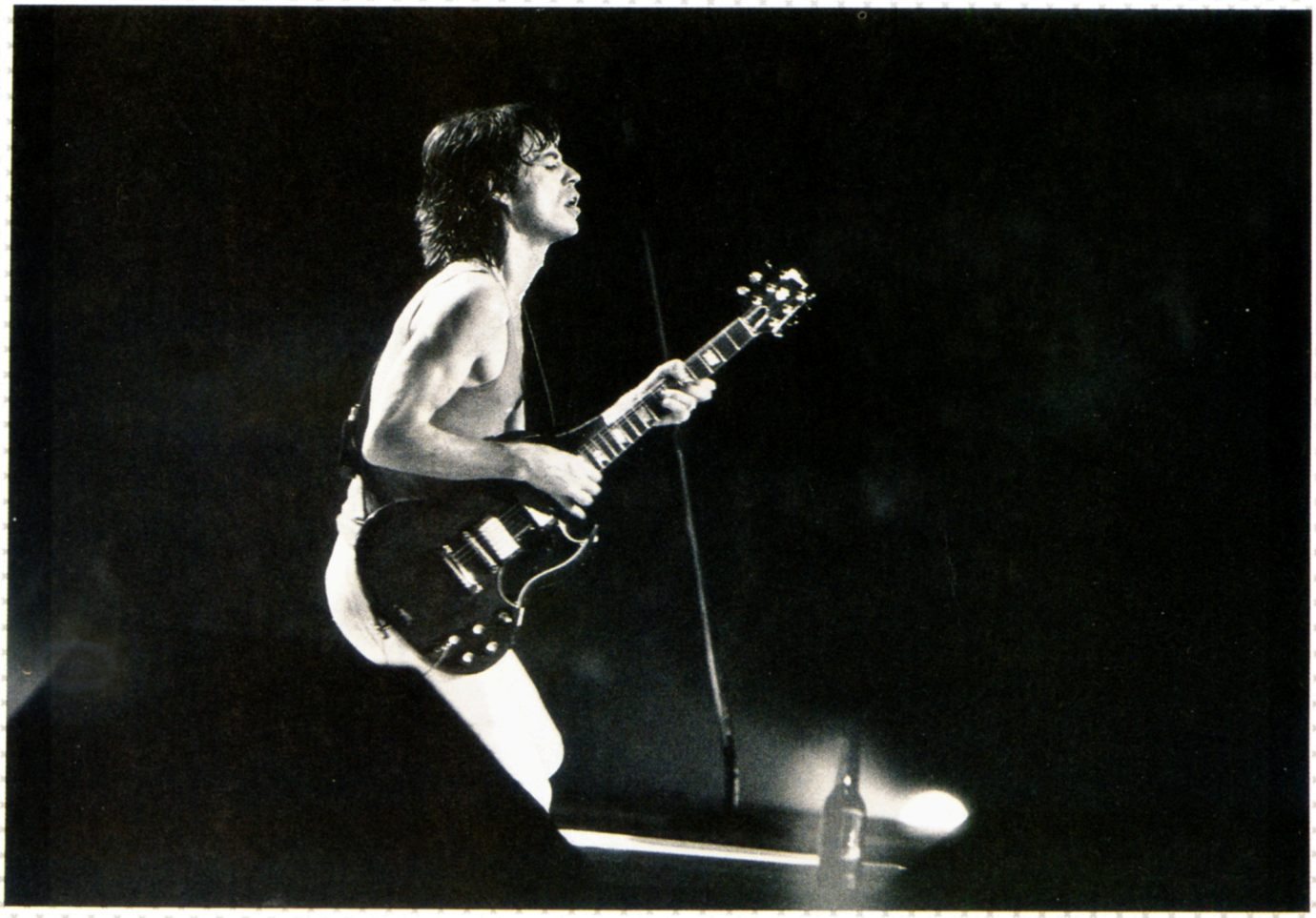


Laura Levine

ROGER DALTREY



Linda Matlow/Pix Int'l

MICK JAGGER

CURRENT EVENTS

Compiled by Marie A. Cruz

AXIS SHIFTS GEARS

Having had two previous albums that died quickly, Jon Butcher packed his guitar bags and went in search of a new label for effort #3. As well as a new producer, Butcher added keyboard player Tom Gimble. "We felt it was necessary to flex wings and step out of the realm of a trio," Jon explained. "I had done everything I could do, short of falling on guitar cliches, with a trio. I was adamant about staying away from the power trio format, like getting more amps, turning up our sound, or using windmill crash chords. I wanted to keep it classy. So in order to do that and expand the sounds in my head, we decided to bring someone else into the band. Having a keyboard player is important, especially one who is well-versed technically. Tom Gimble is that, and he's also a team player."

The new coach of the Jon Butcher Axis team would be Quiet Riot's mentor, Spencer Proffer.

"Spencer is someone who sees music in a visionary way," Butcher related. "I don't see my last two albums as exemplifying that, so I almost feel like **Along the Axis** is our first album, because in reality it's the first time my musical ideas are represented. There's a lot of guitar playing on it, which I love, and which is the carrot I've always chased."

Spencer also helped Jon discover a previously untapped quality. "I'm a guitarist by trade," Jon related, "and I've been playing since I was six, but when I met Spencer, he about choked me when he said, 'Listen to your voice; you're a singer!' I see myself as a guitarist because it's always been my first love; Spencer, on the other hand, sees me as a singer and a songwriter."

Whichever way he's perceived, Jon Butcher just wants to be as visible as possible. "I feel that success follows intense effort and integrity. I believe that if I keep playing as well as I can and if I keep writing good songs someone will notice. I'm wearing my heart on my sleeve on this album and I'm not sure it belongs there. But I just hope and pray my sentiment and commitment comes through."

THEY SAID IT COULDN'T BE DONE

This month we are the one and only magazine to print the accurate lyrics to R.E.M.'s *Can't Get There from Here*. But that merely scratches the surface of our stature in the music industry. Through our repeated and noble efforts, we've been able to get the embargo lifted on publication of the classic *Stairway to Heaven*. Now that we've got it, we're going to make a big deal about it, too. So watch for *Stairway*, coming soon to an issue of **GUITAR** in your neighborhood.

GLENN TILBROOK ON ARRANGING

For the composer of Squeeze's epic gems, a career that's garnered all

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the accolades has not been without a few learning experiences. When last we had him by the ear, Glenn Tilbrook gave us the following tidbit of advice, a gem in and of itself.

"You can tell if a song is good if you can play it on one instrument. You play it to yourself and if it sounds good, that's it; you've got a good song. But then after that it's a question of paying attention to each detail, if you're a guitarist, to think about not just strumming all the way through, but to actually think of a part. Or just do snaps with a snare drum in a chorus, then do a little melodic line in a verse. Something that will make individual sections of the song noticeably different. The same goes for each instrument. You've got to consider what you can do best to attract attention to individual portions of the song. When Squeeze first got together I'd say, here's a song, play it. And they would all play it and that would be the arrangement. The biggest move for Squeeze was when Gilson Lavis, the drummer, joined the band. He's about five, six years older than the rest of us and he had the benefit of playing with people before. He taught us not to strum along to songs and to pay attention to individual things. Just because you've got five people in the band, that doesn't mean that all five have to play all the time. It's a matter of what's best for the song. That's an important lesson to learn."

FLASH

Jeff Beck is back in the studio with Dave Edmunds producing.

THE CHARTS

The following list of best-selling instruments and effects was put together by polling some of the top music dealers throughout the country.

POSITION THIS MONTH	POSITION LAST MONTH	GUITARS
1	1	FENDER
2	3	IBANEZ
3	2	KRAMER
4	4	YAMAHA
5	—	HONDO
6	—	CHARVEL
		BASSES
1	1	FENDER
2	4	IBANEZ
3	2	YAMAHA
4	3	PEAVEY
5	5	HONDO
6	—	STEINBERGER
		AMPS
1	1	PEAVEY
2	2	ROLAND
3	6	YAMAHA
4	3	MARSHALL
5	—	CRATE AMPS
6	5	FENDER
		EFFECTS
1	1	BOSS
2	3	IBANEZ
3	4	ARION
4	2	DOD
5	—	YAMAHA
6	5	WASHBURN

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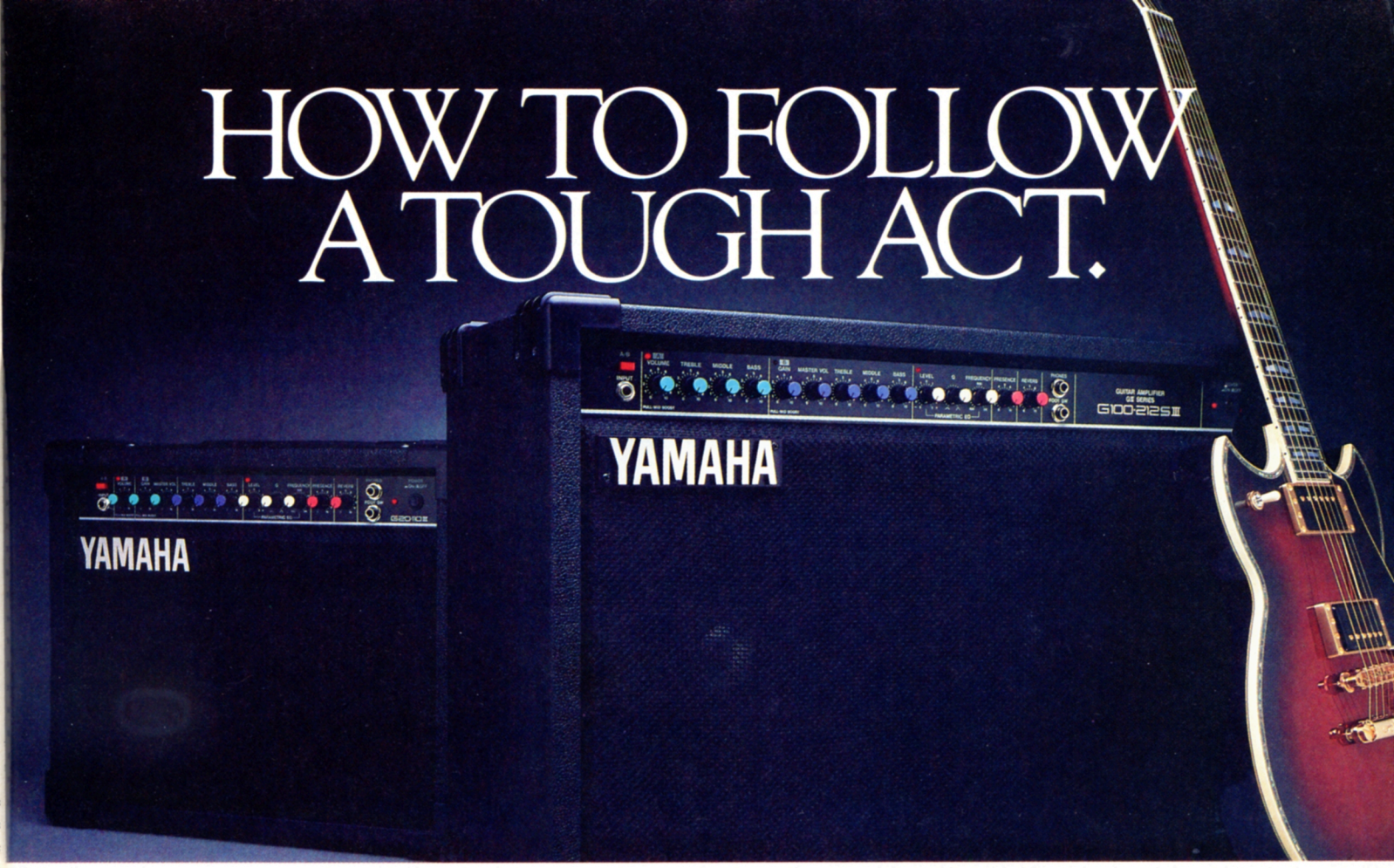
BRIAN MAY

HOW TO FOLLOW A TOUGH ACT.



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Dear Sirs,

I am writing to thank you for transcribing Jorma Kaukonen's *Embryonic Journey*. Including both *Purple Haze* and *Embryonic Journey* made the September issue one of your best ever. It would be particularly enlightening now to include an example of Jorma's electric guitar work in a future issue. Hot Tuna's **Double Dose** and the Airplane's **Bless Its Pointed Little Head** are full of especially good guitar work—and great bass work by Jack Casady.

Marc Odin

Dear **GUITAR**,

About a week ago, I made the toughest decision I've ever made in my life (which hasn't been that *long*). In the selection of Ignoble Awards recipients, you asked readers to simply choose a best bass player. *Why?* In my opinion, Lee and Squire are the *only* bass players around that matter, and to have to *choose* between them. . . . I didn't know what to do, so I panicked. I bit my nails. I pulled my hair. I beat my breasts (sorry— I read a Greek tragedy last week). I cried and screamed. And finally, after hours of deliberation and mental anguish, I made my decision—it was Chris. Then I played **90125** four times to reassure myself, all the while afraid to even *look* at a Rush album.

I'm still at odds with myself. Yesterday I just *knew* Chris was the better bassist; today I think it might be Geddy. And wars between *Heart of the Sunrise* and *La Villa Strangiato* are raging fierce in the dark, troubled recesses of my mind. I feel traitorous. Please, for my own sense of sanity—*WHO WON?*

Brionne Collins
Tallahassee, FL

Tune in next month to find out
—Editors

Dear **GUITAR**,

I just wanted to tell you how much I appreciated your latest issue, especially the *Black Magic Woman* and *Dee* transcriptions.

Andy Aledort's column really stretches me. It's great the way he not only gives us theory, but also practical examples from great guitarists. I would like to recommend that he do a column one month on how to use minor and diminished scales in solos (a la Yngwie, Randy Rhoads or Uli Roth).

Here's a challenge for you. Do a transcription of an Alan Holdworth solo!

Dave Springer

Dear **GUITAR**,

I want to thank you enormously for the quality magazine you publish. The features are always interesting and informative and the departments have been an indispensible aid to the progress of my playing. Most of all, thank you for the tidal wave of metal sheet music you have been printing. As long as you've got your blade in the jugular, why not go ahead and slit it and let us have some Raven, Piledriver or Saxon? *One Track Mind* or *Ace of Spades* by our old friends Motorhead would truly be appreciated also. Looking forward to pieces like these would place us hardcore metal lovers in heaven.

Scotty "Dr. G" White
Burnet, TX

Dear **GUITAR**,

I think your magazine deserves a standing ovation. I work in a local music shop and we've cancelled the magazines that weren't selling. Your magazine sells out before the month starts. Also, thanks for interviewing Carlos Santana. It was nice to see and hear what he had to say as far as modern music is concerned.

Steve Guerrera
Lawrence, MA

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guitar in the 80s

RHYTHM GUITAR part II

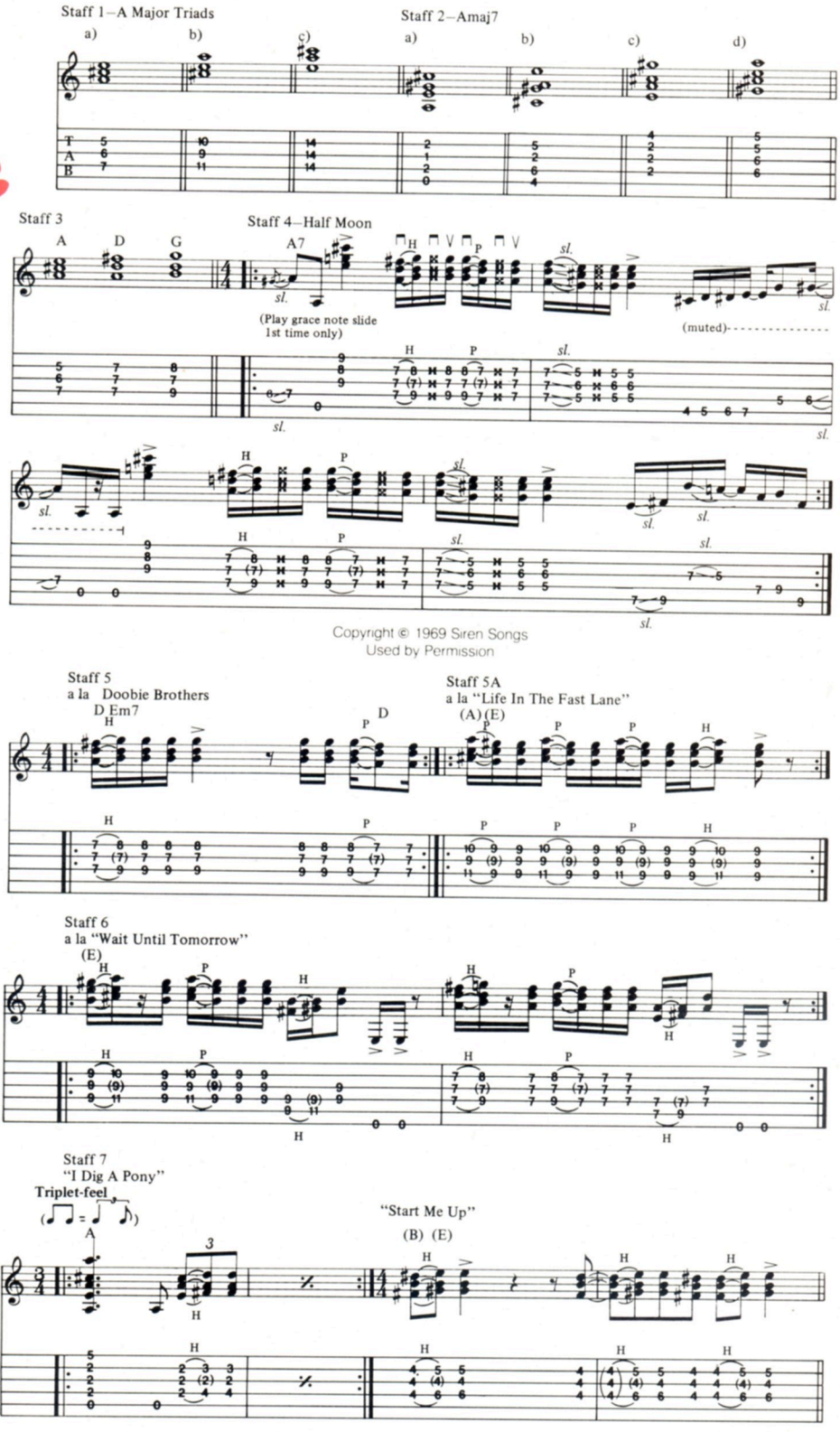
By Andy Aledort

Last month we focused on the importance of learning to be a solid rhythm player, using the basic shuffle blues as a starting point and adding double stops and single note riffs to spice things up. This month I'd like to discuss more complex parts in which small chord voicings are intertwined with single note lines and syncopated rhythms, creating rhythm parts applicable to rock, pop, funk, R & B, soul and just about anything else you can think of.

Let's begin by discussing chord voicings. A "voicing" is created by taking the notes of any chord (i.e. a triad or a 7th chord) and arranging them in a specific sequence (to be played together as a chord, of course). See Staff 1. In example (a) we have an A Major triad, made up of the pitches A (root), C♯ (3rd) and E (5th). Notice that the root note is in the bass (the lowest pitch). If we move each pitch up to its nearest neighbor in the triad, A moves up to C♯, C♯ to E and E to A. See example (b). Now the 3rd (C♯) is the lowest note, and this is known as an A major triad, 1st inversion. If the 5th becomes the lowest note (example c), then the voicing is known as an A major triad, 2nd inversion. If we use an Amaj7 chord as our point of reference, then we can build on the original voicing (root in the bass) creating Amaj7 1st inversion, 2nd inversion and 3rd inversion, which sounds the 7th (G♯) in the bass. See Staff 2, examples a, b, c and d. The intention here is to open your ears up to the possibilities of moving chords all over the neck, giving you much more freedom as a rhythm player.

Staff 3 illustrates three chord voicings which are commonly used together; they all fall on the 2nd, 3rd and 4th strings and are in close proximity to each other. What makes these three voicings work so well together is something known as "voice leading," as each note, or "voice," either remains stationary or moves in a logical progression to form the new chord. In comparing A to D, the A note is common to both triads, as C♯ moves up to D and E moves up to F♯. The D triad now has the 5th(A) in the bass, so it's known as a D Major triad, 2nd inversion. When moving from the D to the G triad, the inner voice (D) remains stationary as A moves to B and F♯ moves to G. This is known as a G Major triad, 1st inversion, as the 3rd(B) is in the bass. Enough shop talk; let's get to some parts.

John Hall, guitarist and founding member of Orleans, came up with a great guitar part for the intro and verse sections of his tune, *Half Moon*, recorded by himself as well as the late great Janis Joplin on her album, **Pearl**. See Staff 4.



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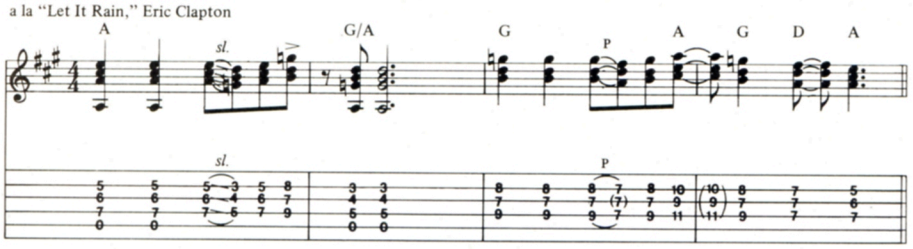
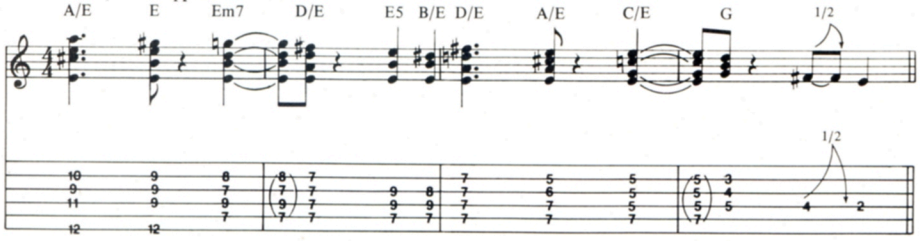
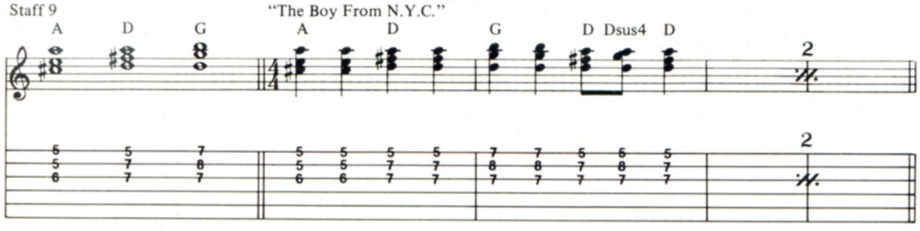
Staff 8
a la "Let It Rain," Eric Clapton



a la "Kashmir," Led Zeppelin

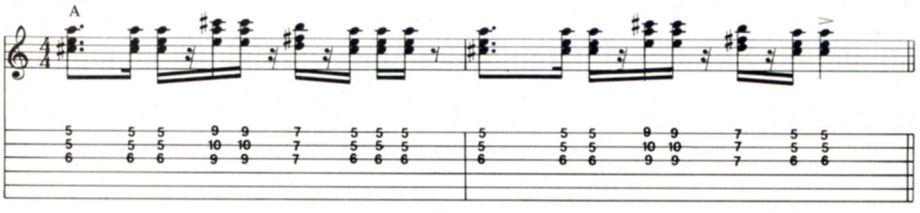


Staff 9

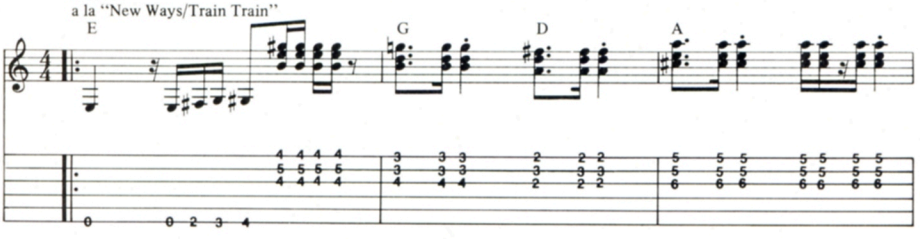


Staff 9A
"The Boy From N.Y.C."

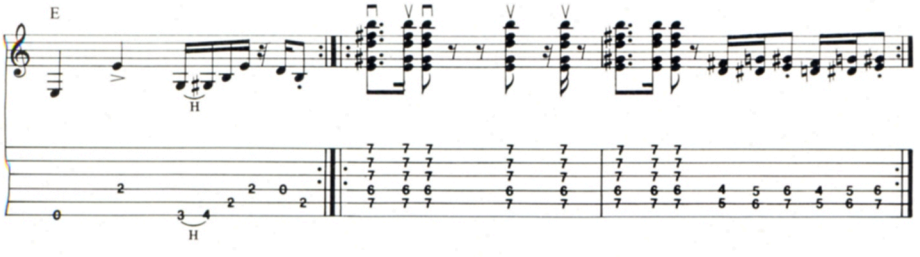
Staff 10
a la "Soul Man"



Staff 11
a la "New Ways/Train Train"



Staff 12
Tower Of Power
E9



Notice how this part utilizes the chord movement shown in Staff 3, between the D and G triads. Combine this with muted single note lines, little 7th chord splashes, and some sliding, pull-off, hammer-on action, and you've got a very funky part. One tip: concerning the first two 16th notes in bar 2, bar your 1st finger at the 7th fret for the D triad, and slide the bar down to the 5th fret, hammering on from C♮ on the G string to C♯, 6th fret, with the 2nd finger, forming the A7 triad. Try to make this little hammer-on as quick as possible, making it barely audible.

There are an incredible number of songs which utilize the "D to G" type chord movement. One example is the riff from an old Doobie Brothers hit, in which the second chord is actually thought of as an Em7. See Staff 5.

Joe Walsh did a very similar thing for the instrumental break in the Eagle's, *Life in the Fast Lane*. See Staff 5A. Here the two chords are A, 1st inversion, and E, 2nd inversion.

The Jimi Hendrix classic, *Wait Until Tomorrow*, does the same thing in VII pos. as well as in IX; see Staff 6.

Two more examples are the Beatles, *I Dig a Pony* and the Stones, *Start Me Up*, illustrated in Staff 7.

So far all the examples have centered around just two chords. Staff 8 features examples which utilize the chord forms illustrated in Staff 3, moving them up and down the neck, and staying on the 2nd, 3rd and 4th strings.

Now let's focus on the top three strings outlining the same A, D and G triads. See Staff 9. A good example of a tune which uses these triads is that old 60's hit, *The Boy from New York City*, illustrated in Staff 9A. Another great example is *Jump*, by Van Halen (transcribed in **GUITAR**, April 85). A classic example of using the top three strings is Steve Cropper's part from *Soul Man*. See Staff 10.

Jeff Beck showed his affinity for funk and soul with his Tower of Power-ish tune, *New Ways/Train Train*. Staff 11 features a similar rhythm part.

Speaking of Tower of Power, they are undeniably the kings of funk syncopation, as all the band members' parts fit together like a jigsaw puzzle. Staff 12 illustrates a typical Tower of Power guitar part.

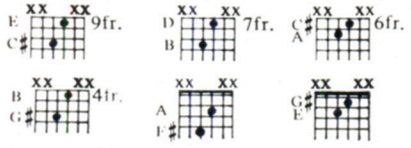
So, work out all the inversions of the triads in every key, starting with the top three strings and working your way to the bottom three. Then, play these tunes in every key, moving them all over the neck. Play them on different string groups, in different octaves, etc., and see how many more tunes you can find that feature parts like those illustrated. See you next month and don't break your strumming hand. ■

GUITAR SECRETS

"DOUBLE STOPS"

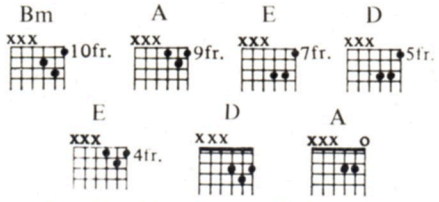
by Steve Vai

Next time you're soloing and you run into a brick wall, try employing double stops. A double stop consists of playing two notes at the same time. Descending thirds is a good one. For example, if you're in the key of E Mixolydian (major scale flat 7, E, F♯, G♯, A, B, C♯, D), start with C♯ on the D string and E on the G string. Now you're gonna move in parallel diatonic thirds. This means you're playing the intervals of either a third or a minor third, whichever it takes in order to stay diatonic (in the key of) to E Mixolydian. Moving down the neck, your next choice of notes would be B and D. Then A and C♯, etc.

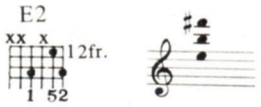


If you sit for three hours and play nothing but thirds all over the place, eventually you will come up with some great things. Try muting them with the palm of your right hand, jumping octaves and alternate picking them. After you get thirds pretty happening, try 4ths, 5ths, 6ths, 7ths, octaves, 9ths, 10ths, 11ths, 12ths, etc. If you spend some time on each one of these, it will definitely show in your playing.

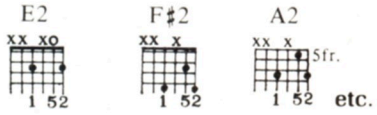
Another technique similar to this is the use of triple stops. This is effective when playing chords and comping. Take a diatonic triad on the top three strings and move around in a diatonic parallel motion. For example, if you were in the key of E Mixolydian and your first chord was a B minor triad (voiced F♯, B, D, 10th position), moving downward, your next triad would be an A (voiced E, A, C♯). The next chord could be an E triad, voiced E, G♯, B. Then go to a D triad voiced D, F♯, A, **etc.**



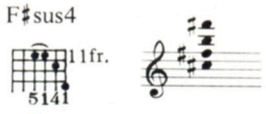
Another idea from which to extrapolate is to play a chord fingering that is both movable and diatonic in different positions. For example (again in the key of E Mixo), go to the 12th position and play E (root) on the D string with your third finger, B (5th) on the B string with your 1st finger and F♯ (2nd) on the E string with your pinky—one of my favorite Hendrix chords.



In the key of E Mixolydian you can use this fingering on the open, 2nd, 5th, 7th, 10th and 12th positions. Positions are defined by the fretting placement of the first finger.



Another of my favorite movable voicings is C♯ (5th), F♯ (root), B (4th), F♯ (root) on the 11th position. In the key of E, this voicing works on the 2nd, 4th, 6th, 9th and 11th positions.



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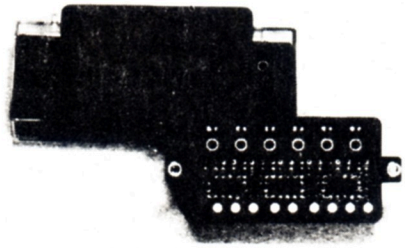

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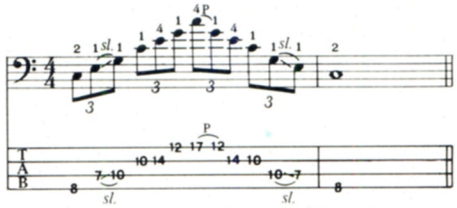
BASS SECRETS

by Billy Sheehan

BROKEN CHORDS—MALMSTEEN ON THE BASS

My old group, Talas, recently finished a tour around the country with Rising Force, and I got to see Yngwie play close up and live for 20 nights in a row. We even had a few mind blowing jams together and had a great time with a lot of notes. Yngwie was nothing short of incredible and a huge inspiration. Bassists can learn from many sources rather than just other bassists, and I learned a lot from watching this maniac scorch up and down his guitar.

He does one thing he calls "Broken Chords," which are arpeggiatated chords that split and continue up the neck over a one and a half to two octave range. Because a bass has only four strings, it's good to know how these are done, as it will extend your range. Yngwie does these at ridiculous speeds, so when you hear him do it don't get discouraged! An adaptation for bass done on a simple C major chord looks like this. Start with your second finger on the 8th fret of the E string (C) and follow with the first finger on the 7th fret A string (E). Then slide the first finger to the 10th fret A string (G) and barre the same finger to the 10th fret D string (C), fourth finger to 14th fret D string (E) and follow with the first finger on the 12th fret G string (G). Lastly, stretch the pinky up to the 17th fret G string (C) while holding your first finger in place on the 12th fret. Now pull off to the 12th fret G string and go back down the chord by reversing the order of the notes you've just played.



You can vary this idea infinitely by adding and subtracting notes, doing all kinds of scales and fingerings. Try tapping the last note of the passage with the first finger of your right hand. It should be played with a triplet rhythm with the accent on one. If you want to try this with a minor chord just make all the E notes into E♭'s and leave the rest as is. ■

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By Mark Michaels

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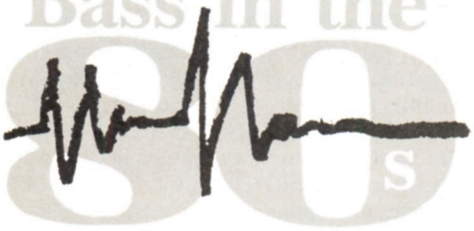
Bass in the 80s



Though he has shipped us his Bass in the 80s column without fail for the past two years, regular as the tides, from locales as far flung as Pago Pago and Walla Walla, while holding down bass chores for Hall & Oates, somehow, inexplicably and irrevocably, the last Euro tour has apparently left young Wolk stranded without Walkman or score sheets, leaving us with two blank pages to fill. Rather than running Grandma's recipes, we decided it would be appropriate to run the interview T-Bone did with Chuck Jacobs, in Chuck's book, *The Bottom Line*. We hope you will enjoy it, and we hope that T-Bone will see us all on MTV this month.

Excerpted from *The Bottom Line*, by Chuck Jacobs. Used by Permission of Cherry Lane Books.

What do you feel is the primary function of a bass player in a group?
I've always seen it as staying on the bottom and supporting the melody and the singer as much as you can, without ignoring the guy on the drums behind you. I try to keep all of those things in mind, both the rhythm and the bottom. They do call it a bass guitar, meaning that they want you on the bottom. I love to go up on top a lot, but nothing feels as right to me as playing on the E string. No matter what situation I'm in, I always try to be aware of the singer and the melody. To me that's the most important thing.

What do you feel makes your sound unique?
On that one I have to be a little ambiguous. I don't really know what my sound is. I think that the way things are today, with records and the state of the industry and stuff, you don't have as much control over your sound as people might have had in the 60s or the 70s. Just take into consideration the position of the producer and engineers, especially engineers, and all the effects and the synthesizers and the things that are added on to the record later, everything from limiting to just bad mixing. I just try to go in the studio with an arsenal. I use everything from round wound strings on a Jazz bass to flat wounds on a Precision. I just got a Steinberger. I try to have everything there for whatever the tune might call for. I just did some things with Daryl (Hall) and John (Oates). We just spent three weeks in the studio, working on their new singles, where I doubled all my bass stuff with a Synclavier. It was a great sound, mixing the bass with the synthesizer. Nothing new, but once again it's that there's an infinite number of places you can go with it. If I had my way, I'd just like to be like James Jamerson or Joe Osborn and put a set of strings on a bass and leave 'em on for fifteen years and not have an engineer say to me, "Hey, when was the last time you changed your strings?" That's my favorite sound, that thuddy kind of Fender bass sound, but it's the 80s you know, it's not 1965 anymore.

What do you feel has made you a successful bassist?
Very simply, being able to get the job done. Being able to relate to people in a positive way. I realized a long time ago that outside of ultimate virtuoso players, like Jaco (Pastorious), everybody's more or less as qualified and talented as anyone else. A great player is someone who doesn't try to use everything he knows, no matter what situation he's in. I think that it goes way beyond musical ability. It's really how you relate to people in any given situation and what your vibe is when you walk into a room, whether it's a rehearsal or a record date or a jingle or anything. I think that's a lot more than people realize. It's how you have that contact, one on one with people.

In what ways, if any, do you change your playing from live to in the studio?
The most obvious is that when I play live I try to play very spontaneously. There's a set part that I usually work from that is dictated from Daryl's left hand, so I work within certain restrictions there. But I always approach a gig, no matter what instrument I'm playing, very spontaneously and try to play for the moment. In the studio, it's a whole different ballgame. You're playing on a record that's gonna be around for a long time. Things that might go by in a live performance, even if it's a live album, are forgivable. You have to be a lot more conscientious in the studio and realize that any extra notes or unnecessary things are really gonna stick out later on. Not necessarily to others, but to you. So I find that I have to be much more conscious of the editing process in the studio, opposed to live, where I get to try out some ideas. I play a lot more with my fingers in the studio than I do live, and I can never get the sound to really cut through Daryl's left hand. There's three guitars on stage, so I've found that a pick is the best thing for me.

Do you have any favorite bass players?
I'm a huge James Jamerson fanatic. I can't say enough about the guy, about what his playing meant to me and how much I emulated him. When I was growing up, I wasn't aware that there was a specific man in a rhythm section who was so important to the overall sound. Later on, when I became aware of him, I said this guy is the god of the Fender bass as far as I'm concerned. Chuck Rainey was also a big influence, but I always think of Chuck as an offshoot of James Jamerson. From stories that I've heard from people, Chuck Rainey bowed down to James Jamerson a lot also. But Chuck took James' thing and put it in a whole different place. I also grew up with the Beatles, so I can't deny Paul McCartney, who in his world, the world of pop music, created a whole style of bass playing that was really revolutionary at the time. The only other guy who through the years I really got carried away with, was Rick Danko of the Band. His style, just the overall thing that they achieved as a unit, and where he played in the rhythm section, I just loved. Joe Osborn, for all that Nashville stuff. Carol Kaye did some great things. The list goes on and on.

Is there anything that you'd like to tell young bass players just starting out?
Just be aware of everything you hear. Try to listen to everything when you're in a car or wherever. Use your ears. There's so much that you hear every day that you don't pay attention to, and there's something you can always learn. As far as playing with other people, that you're not the only person there. That's probably the biggest lesson I'd like to tell people. Just relate to other people in the band. You're not out to show off your hot licks or who you are. You're out to play with other people, and it's only gonna work as well as the people work together.

If you couldn't or hadn't played bass, what instrument would you play?
Well, I love to play the guitar. I play it as often as I can, live and in the studio. And I guess I'm a frustrated piano player. I've studied the accordion since I was about five or six years old, and I was a N.Y. state champ when I was thirteen. That doesn't really mean anything, but I wish I'd taken the knowledge I had on the accordion when I was a young kid and applied it to the piano. I also think everybody who plays music, that is, any instrument outside of the drums, is a frustrated drummer. Everybody wants to play the drums.■

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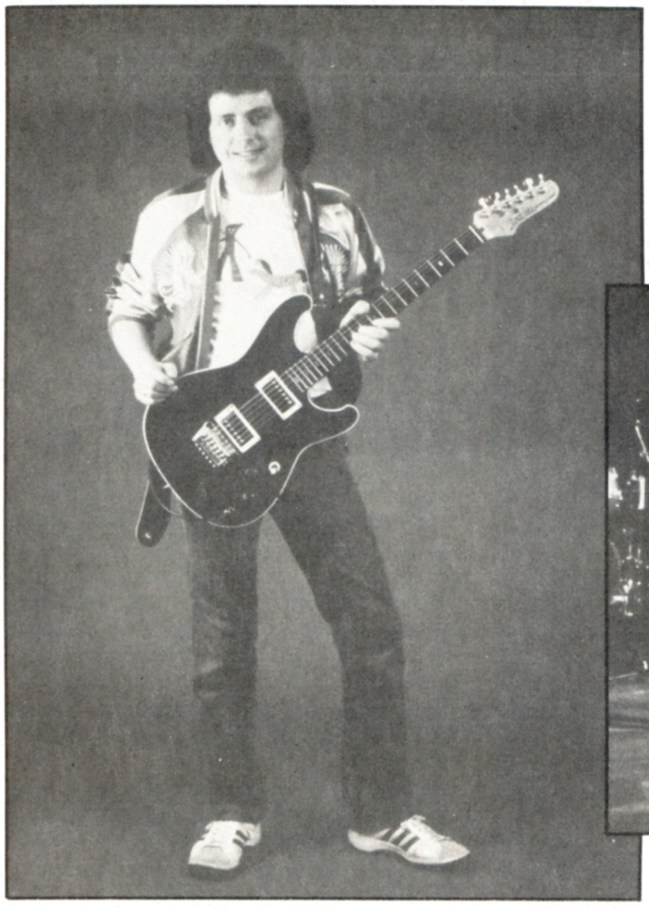

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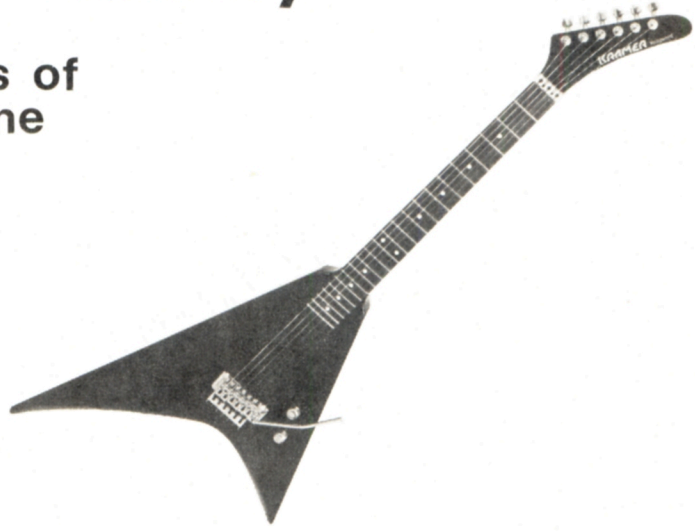

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OPEN EARS

THE USE OF SPEED

by Steve Morse

A well-executed fast passage has a color and an image that you won't get any other way. It's like a high speed camera as opposed to the old home movie variety. The faster the resolution the smoother the motion. Though I'm often known for playing quickly, I wasn't always a fast player. But I had to be fast enough to play the solos I liked of my favorite guitarists like Jimmy Page and Jimi Hendrix. I did it mostly with the hammer-on approach. That's still possible today. You can develop any kind of technique to cover whatever you need to know. Listen to Malmsteen doing violin lines or Allan Holdsworth with his incredible hammer-on approach or Stanley Jordan with tapping.

Speed is really effective when it's used as a surprise. A good use for speed in this context is to connect musical phrases which are played in a normal tempo, that being the same kind of phrasing and speed as somebody would sing. Then you'd use a rush of speed to connect to the next idea. I do this all the time. On the second half of the solo on *The Introduction*, I'm playing slowly from one phrase to another. Then I play a real fast scale pattern with chromatic notes that connect to the next phrase, which is a slow one. That way the fast notes really stick out as something different.

You can use speed to punctuate solos and you can also use speed as a basis for a solo where you are pretty much playing constantly and fast. In that case you have to use melodies to form phrases. An example would be to play up on the high strings for six beats and return to a constant low note for two beats. The low notes become like a rest while the high notes punch through and isolate themselves from the low, seemingly constant part. In that way you are actually phrasing even though you are picking every single 16th or 32nd note. On *Cruise Control* I'm pedaling a note constantly on the 6th string. I'm playing 16th notes but you only hear a quarter note melody because I hit one note up high and three notes down low on the pedal tone. The high notes make a simple little melody but combined with the extra motion of picking every single 16th note, it sounds like it's actually going faster than it is.

The reason that works is that your ear gets used to relative changes. If you work in a boiler factory, constant noise sounds normal. It would take something like a sonic boom to sound loud. If you work in a library and somebody talks in a hushed tone it may seem loud to you. In this case you get used to hearing one tone all the time and the notes that stick out are the ones your mind registers as being different.

One place you pretty much need to use speed is to convey motion on a single instrument. In a band you could conceivably chop up 16th notes, one to each instrument. It would be very easy to play but very difficult to play in time. To convey motion on a single instrument you need to have speed there. For example, in bluegrass music, there are so many instances of constant speed that the only avenue left is the choice of notes. Most bluegrass players use the same tone throughout their solos but it's still exciting because the basic pulse is so easy to digest. The soloist is also an anchor because of the predictability of the rhythm. Those solos are so machine-like and precise in their rhythm. Listen to Buddy Emmons solo on steel guitar, where he is going for it on an uptempo breakdown. It's unbelievable. The choice of notes is that much more astounding because at that speed your mind doesn't have time to analyze each little thing. It just hits you and you know that it's perfectly in time. There's something about playing in time at any tempo that makes you feel good.

For examples of how speed is used well, I'd point out the *Flight of the Bumble Bee* and the *William Tell Overture* as good pieces to convey motion with a lot of notes. As far as using speed as a blur of notes and a phrase in itself, John McLaughlin does that quite a bit. There will be a rest and suddenly a blur of notes will come out, followed by another rest. When it comes to climaxing a solo listen to *Stairway to Heaven*. Although those aren't the fastest notes that Jimmy Page can play, the part at the end of the solo is faster than the other parts and are on some of the highest frets on the guitar. He did a great job of climaxing the song.

One thing to remember if you are a notey player like myself, is to try not to play fast and high up on the neck at the beginning of a solo. When you do that you've got nowhere left to go. That should be your last thing. Any instrument should leave itself room to go up and down, especially when starting a solo. Remember it's the way you do it more than what you do that can make the difference. Stay tuned. ■

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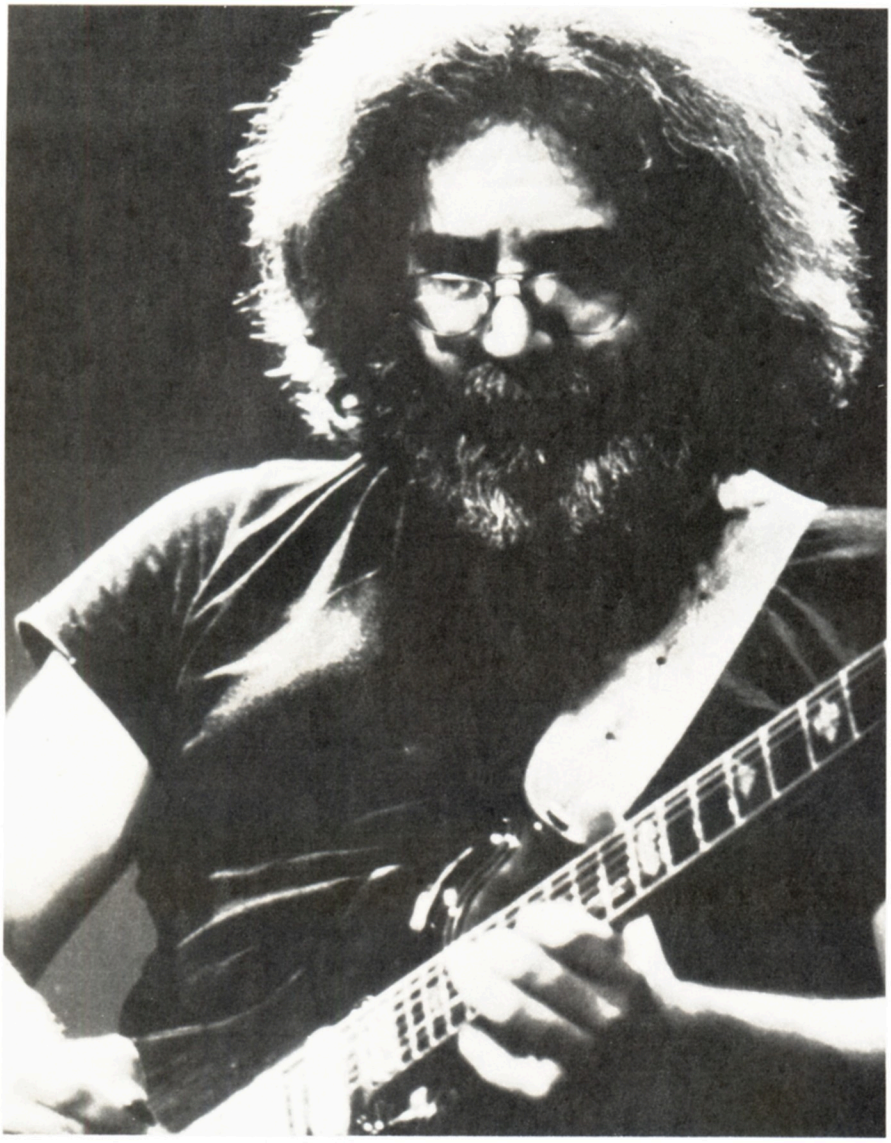

ROBERT HUNTER & JERRY GARCIA

Interview by Bruce Pollock

Seemingly as ageless and timeless as old man river, the Grateful Dead actually came into being only 20 years ago, as a modest folk contingent, modeled after the then prevailing San Francisco sound. Venerated now for their survival, the Dead as a song-producing entity have largely clung to their roots and their hippie poetics, placing into the language and the psychic bluegrass continuum, classics like *Truckin*, *Uncle John's Band*, *Friend of the Devil*, *China Cat Sunflower* and, of course, *Casey Jones*, tunes undimmed by passing time and tides. The Dead's chief collaborators, Jerry Garcia and lyricist Robert Hunter, spoke to us at some length On Songwriting.

HUNTER: The Dead are the personification of my values in popular art. We began as traditional musicians working in Old Time and Bluegrass music. I think one of the major significant points about early San Francisco music lay in the traditional orientation of the musicians. Just about everyone hit rock music via an extensive folk background. Jorma was somewhat legendary as an incredible fingerpicking guitarist from San Jose. David Frieberg of Quicksilver had a folk duet called David & Michella. We were eventually influenced by Phil Lesh to spread out and improvise a little, but never beyond capacity. Then, year by year, we invented our own conception of the whole of the music native and accessible to us, until it became something entirely itself. We never took day to day popular music as our guide, anymore than we rejected it, and I feel that we have evolved a form of music which is not only unique, but which gives each of us the ultimate creative liberty possible short of license.

PARTNERSHIP

HUNTER: There are three kinds of songs I mainly do, the ones I work hard at, the ones that pop out of my head finished, and the jigsaw puzzles, where I carve lyrics to slip into pre-arranged holes in someone else's changes. These are three different crafts, each of them with its requisite talents, its rules and rewards. I am not so rewarded by the popular success of a tune as by whether I continue to think it's good. I'm not a hit song writer, and I don't know if I could be, as I've scarcely tried. But I never cease to be overwhelmed and entirely gratified at the context in which my words occur. It's a rare opportunity when chance teams one with a group not only capable of interpreting his fullest voice, but so self-sufficient that they could most probably achieve close to the same effect (I hesitate to say undoubtedly) with the work of any other character who happened to be rampant at the time.

GARCIA: We work in every sort of way. Actually, Hunter is much more prolific than I am, so the most typical way we work is that he'll give me his output, which is just like lots of lyrics, lots of pieces of paper with songs of various sorts. I go through those and a few of them will trickle down, will sort of stick with me in little phrases and stuff, which find their way into a melody just by hanging around in my mind. It doesn't do anything for me to pursue things. I don't like to do it that way. But we've also done the thing of actually flogging it. I mean, where we get together and sit around a piano with nothing in mind and nothing worked out, and build from the ground up. Every once in a while I get a song with the phrasing and everything—except lyrics. We work that way, too, which is more of a craft situation. I have a sense of where I want the vowels to be and so on. Hunter is such a good technician that he could write into that kind of phase as well.

And then there are those miraculous coincidences where a musical idea would occur to me, an idea which has a kind of unusual construction, and I'll find that he has something worked out that corresponds perfectly to it. That happens more than pure coincidence would account for.

REVISION

Garcia: Sometimes Hunter will give me a piece that has eight or nine verses but I'll only like two of them. I'll say, listen man, we need some stronger verses plus a bridge that I want shaped like this, and he'll take it back. It's reciprocal, too, where I'm developing something and then maybe he'll feed me something and I will in turn update an idea. One song that actually had dozens and dozens of versions,evolving over a four year period of continuous working on it and changing from the original concept, is *Reuben and Cherisse,* which really flows beautifully. It's totally unrecognizable from the original conception and melody that I had and that we used as a goal point. I had just a little simple-minded calypso melody; it was just the barest of ideas, and Hunter came up with a lyric to it that was sort of the groundwork, a song about a musician and a train, or something. That evolved into something that was sort of about New Orleans. But it went through countless incarnations, none of them quite satisfying, but the lyrics got better and better until finally they were getting to be really beautiful. It's one of those things that was a product of hard work over a long period of time. It never was easy and it never was a matter of pure inspiration, but it came out a beautiful song.

CRAFT & ART

Hunter: Songwriting as an art requires all the traditional artistic attitudes and disciplines—dedication, emulation of good models, patience and resignation to the amount of acclaim allotted you (always seeming too small)—as well as a natural aptitude. For the first six years of my writing career my work was largely ignored, or relegated to the rubbish heap of psychedelia, an attitude which brought me as close to quitting the work as I have ever come. Being largely ignored has been as good for me as it has at times been frustrating. Now I'm glad it developed that way. My work has had the opportunity to develop almost privately.

Also needed for this line of work is an unruly ego, so that your life is not empty of psychic battles and exploits, the raw material of mistakes. Without mistakes we don't learn better, and learning nothing better, we have nothing to teach. Having nothing to teach, we approach crafts empty-handed, with nothing to assert but identity, a questionable proposition to begin with. A lyricist intent on exploring the heights and depths of his medium, who attempts to fathom its potential, must soon realize that he is walking a thin line between humility and colossal egotism. Making assured, positive statements to the world is a pretty presumptuous thing to do, especially if you know it will be heard. Though it must be done with caution, too much caution stiffens the art. Before that point is reached, you must finally go ahead and trust instincts and hope that they are pure.

To anyone contemplating entering this profession I would extend my sincere discouragement. It is a fiercely competitive field, a ladder with no bottom rungs and only a few top ones. Financially, you must learn to live in a state of imminent disaster. If money comes, it comes in a bomb, and when the smoke clears all that's left is the taxes. This is by way of countering the myth that a songwriter's life is a laid-back Aeolian paradise. But then, when you get all that other stuff together and are still alive, it's a breeze. What isn't? But besides, if you happen to be a writer and the geniuses fall by and ask for your help, don't say no because Hunter told you it was probably not a good idea and you wouldn't get far. If it happens to you and you pass it by while still feeling you would like to say something to your fellow mucksloppers, pass yourself up as being too easily influenced. ■

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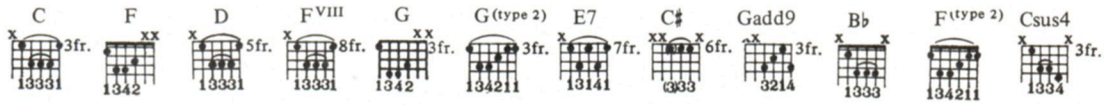
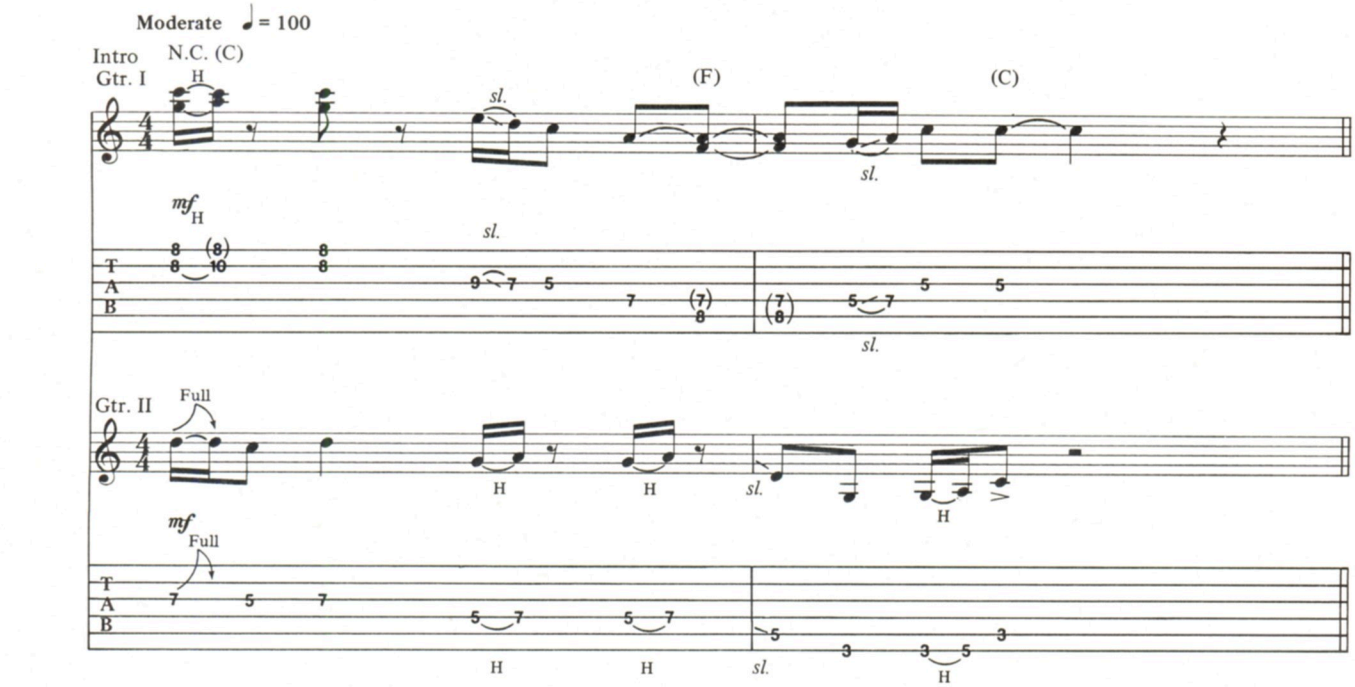
TABLATURE EXPLANATION PAGE 98

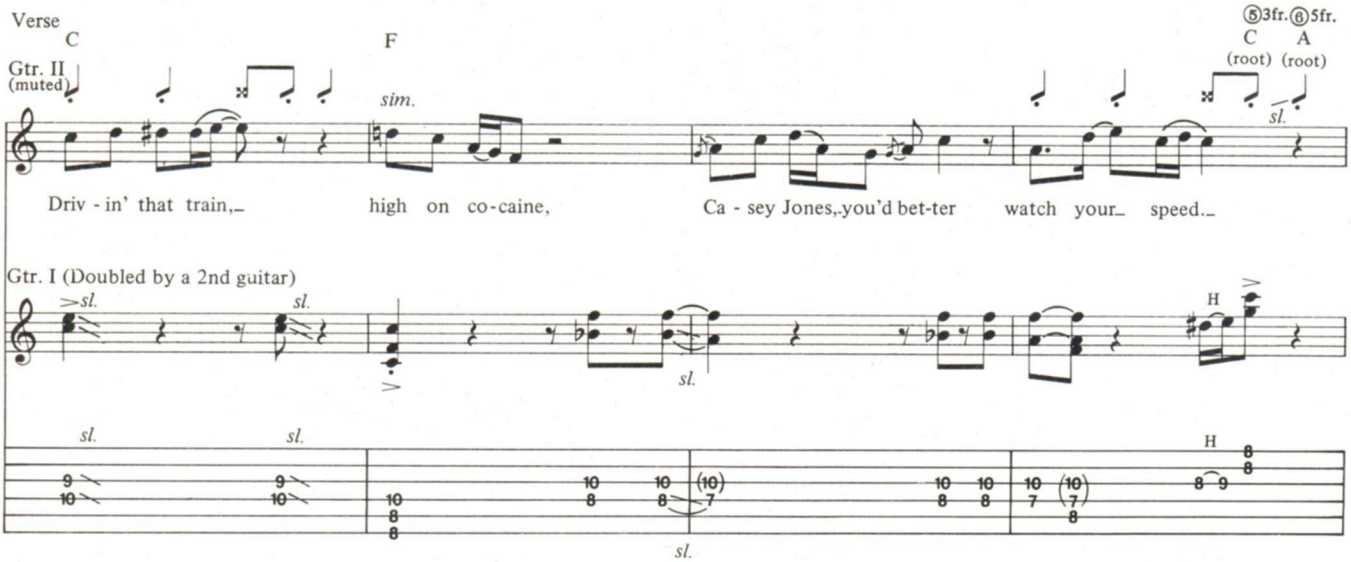
CASEY JONES

As recorded by The Grateful Dead
(From the album Workingman's Dead/Warner Brothers 1969)

Music by Jerry Garcia
Words by Robert Hunter







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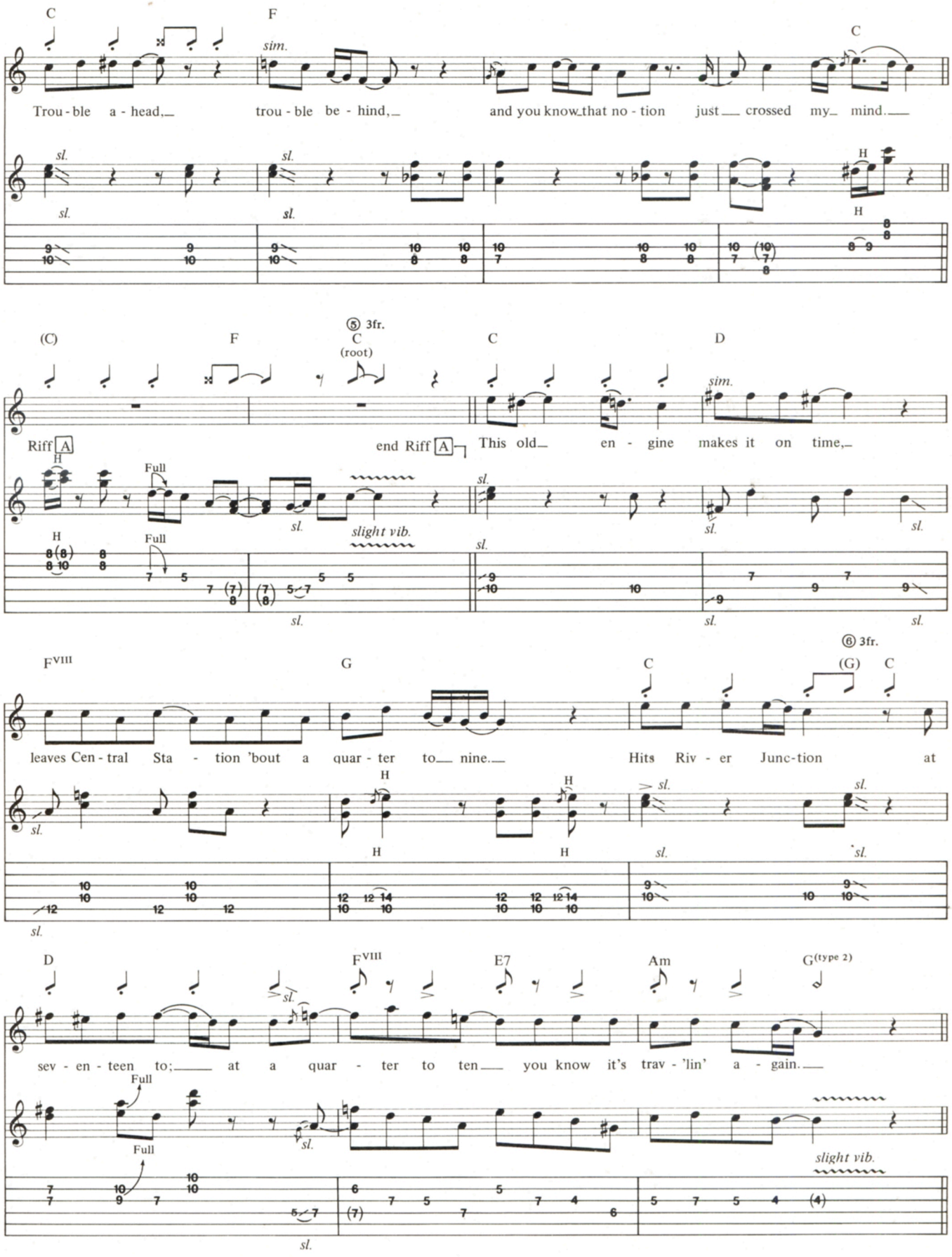
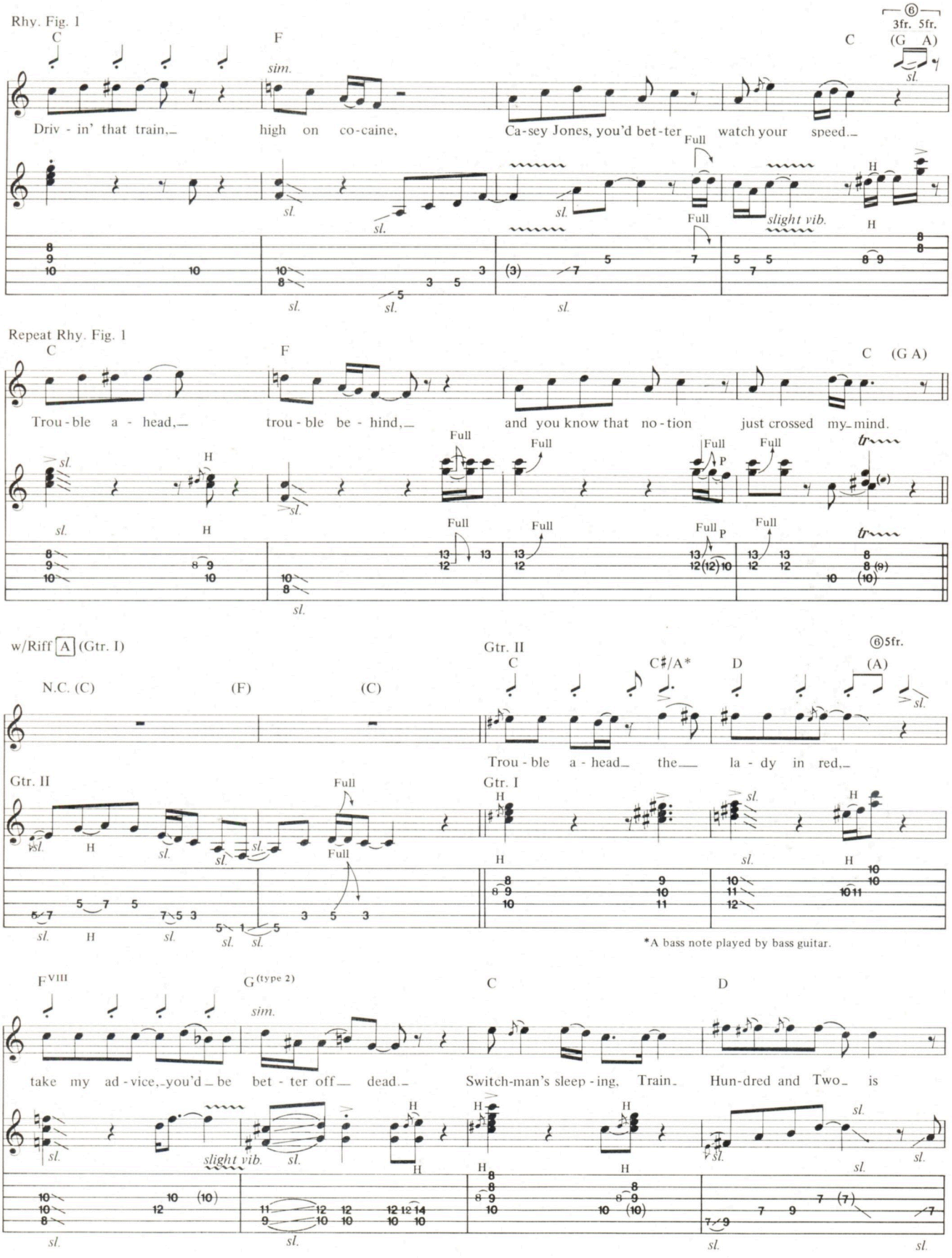
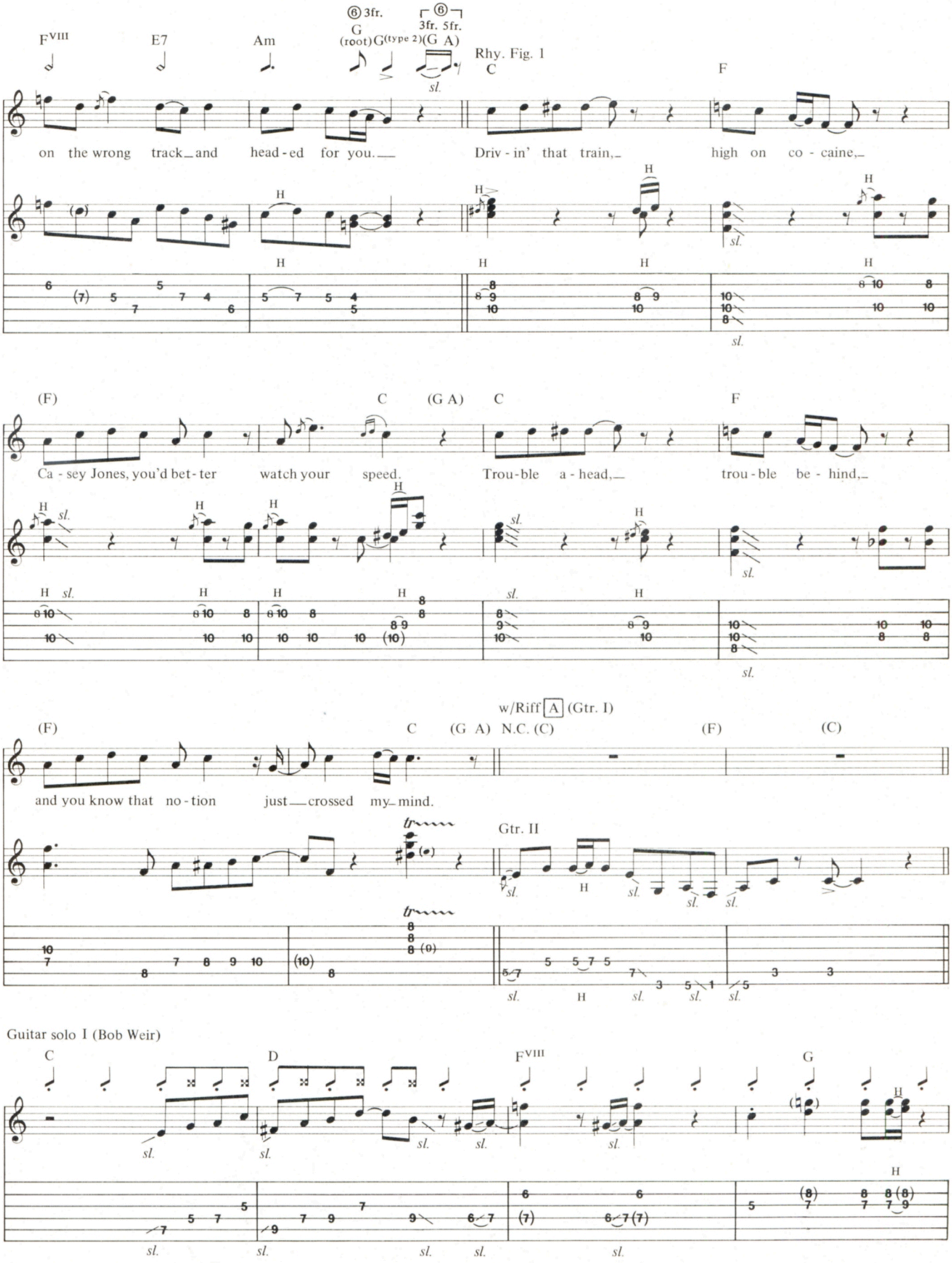
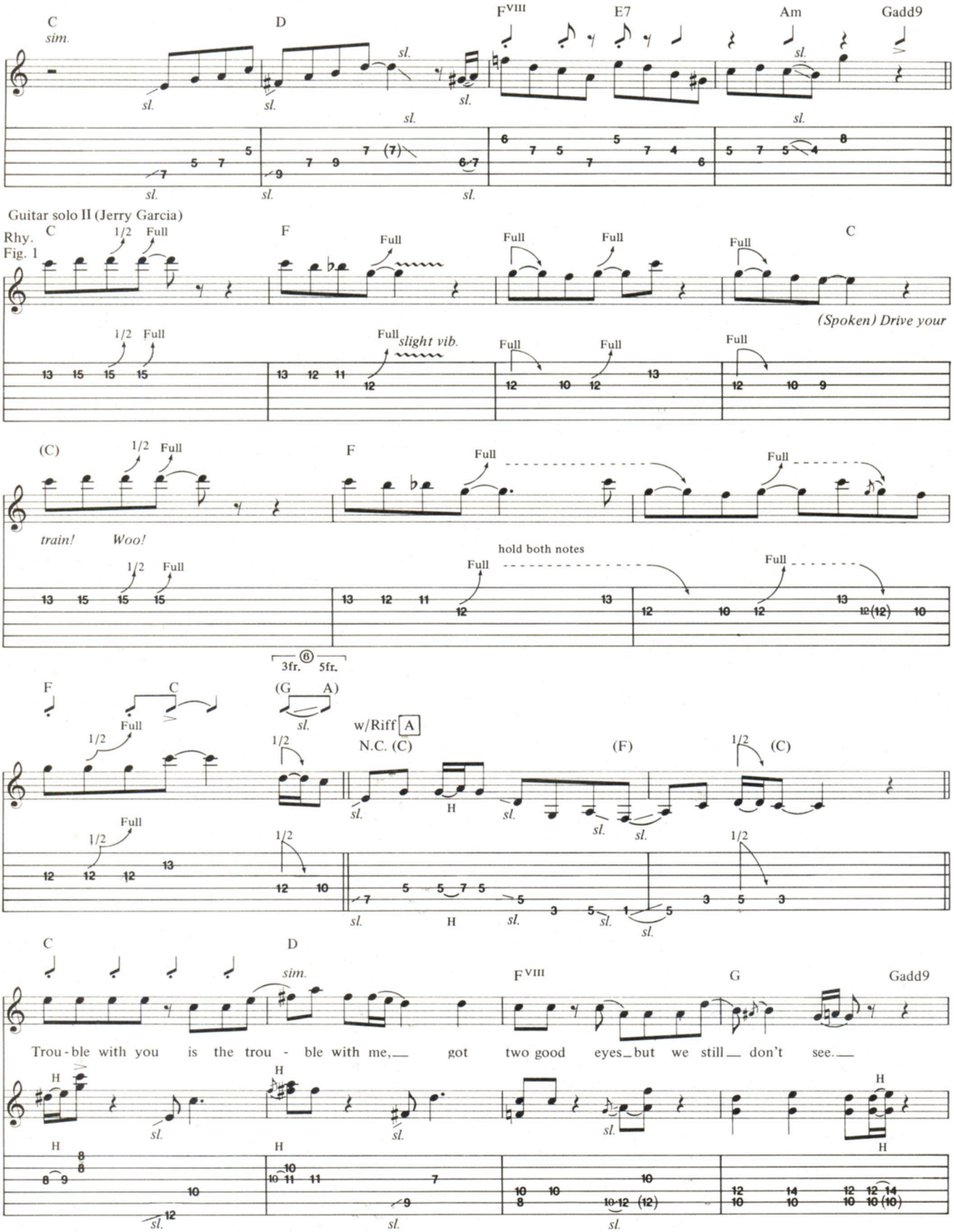
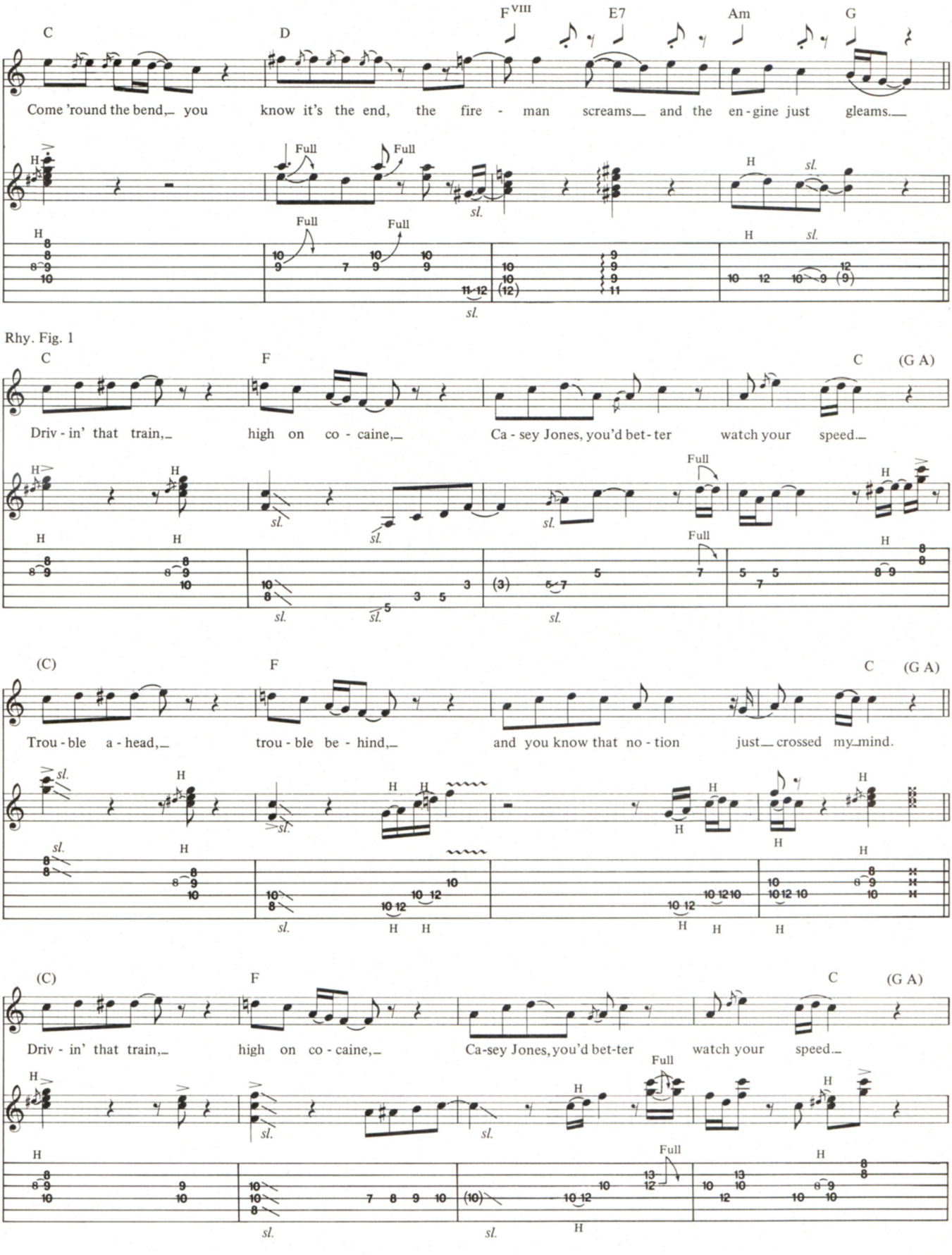
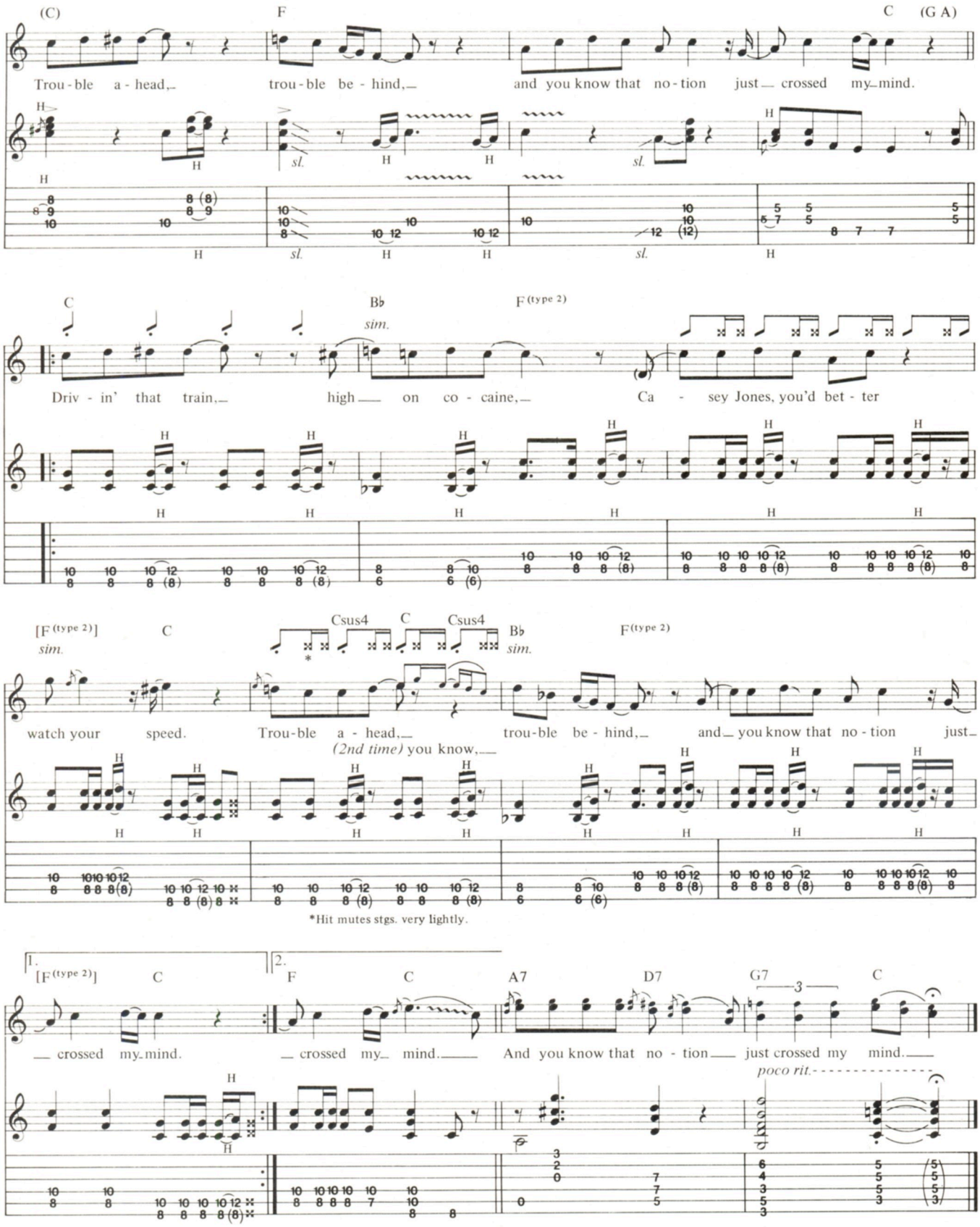

C
F
C
sim.
Trou - ble a - head, trou - ble be - hind, and you know that no - tion just crossed my mind.
sl.
H
(C)
F
5 3fr.
C
(root)
C
D
sim.
Riff A
end Riff A
This old en - gine makes it on time,
Full
slight vib.
F VIII
G
C
6 3fr.
(G)
C
leaves Cen - tral Sta - tion 'bout a quar - ter to nine. Hits Riv - er Junc - tion at
D
F VIII
E7
Am
G (type 2)
sev - en - teen to; at a quar - ter to ten you know it's trav - 'lin' a - gain.


Rhy. Fig. 1
C
F
C
(G A)
⑥
3fr. 5fr.
sim.
Driv - in' that train, high on co-caine, Ca-sey Jones, you'd bet-ter watch your speed.
Full
slight vib.
Repeat Rhy. Fig. 1
Trou - ble a - head, trou - ble be - hind, and you know that no - tion just crossed my mind.
w/Riff A (Gtr. I)
N.C. (C)
(F)
(C)
Gtr. II
Gtr. I
⑥5fr.
C♯/A*
D
(A)
Trou - ble a - head the la - dy in red,
*A bass note played by bass guitar.
F VIII
G (type 2)
C
D
take my ad - vice, you'd be bet - ter off dead. Switch-man's sleep - ing, Train. Hun-dred and Two is

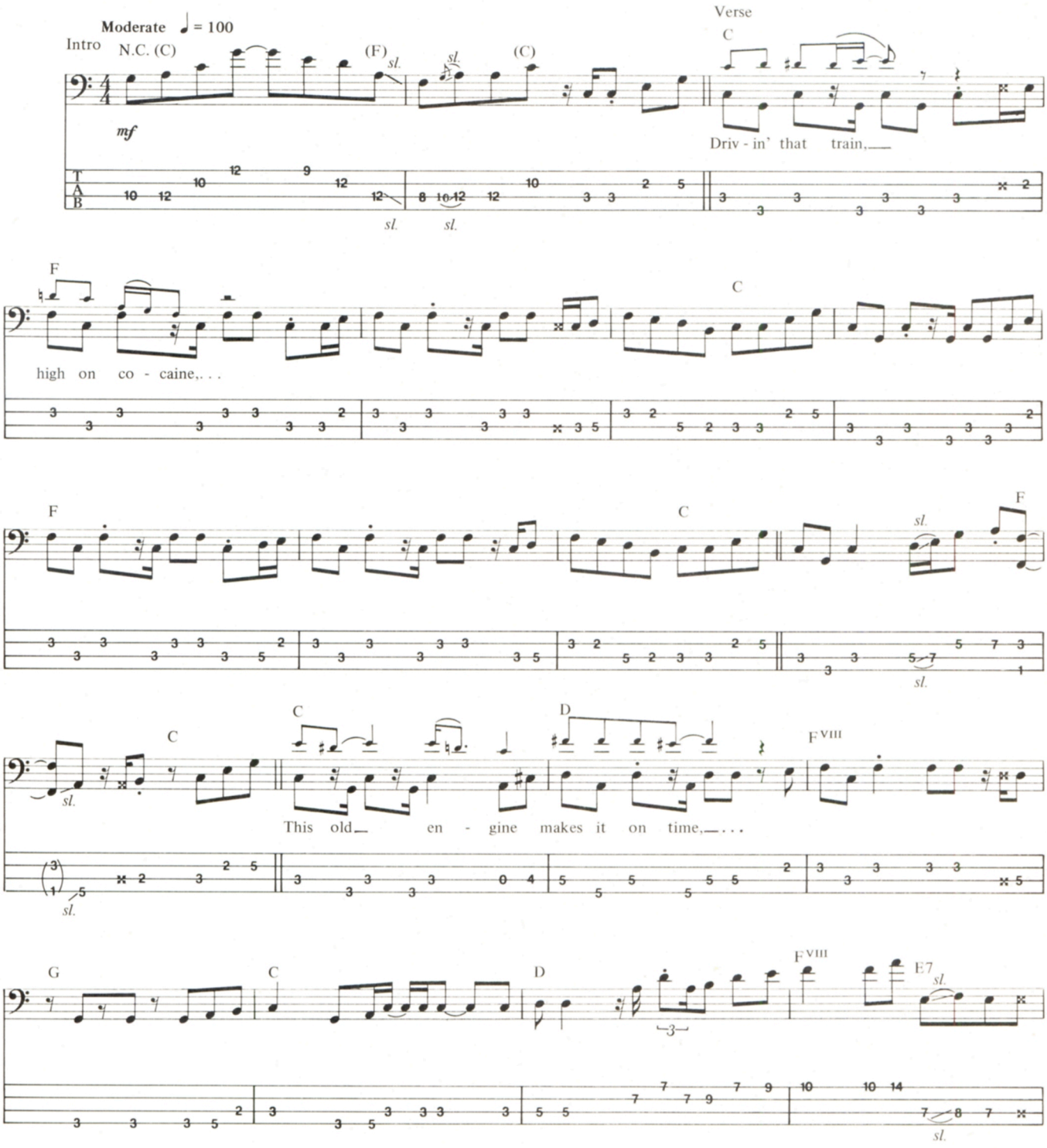

F VIII
E7
Am
⑥ 3fr.
G
(root) G (type 2)
⑥ 3fr. 5fr.
(G A)
Rhy. Fig. 1
C
F
on the wrong track and head-ed for you.
Driv-in' that train,
high on co-caine,
(F)
C
(G A)
C
F
Ca-sey Jones, you'd bet-ter watch your speed.
Trou-ble a-head,
trou-ble be-hind,
w/Riff A (Gtr. I)
(F)
C
(G A)
N.C. (C)
(F)
(C)
and you know that no-tion just crossed my mind.
Gtr. II
Guitar solo I (Bob Weir)
C
D
F VIII
G
sl.
H

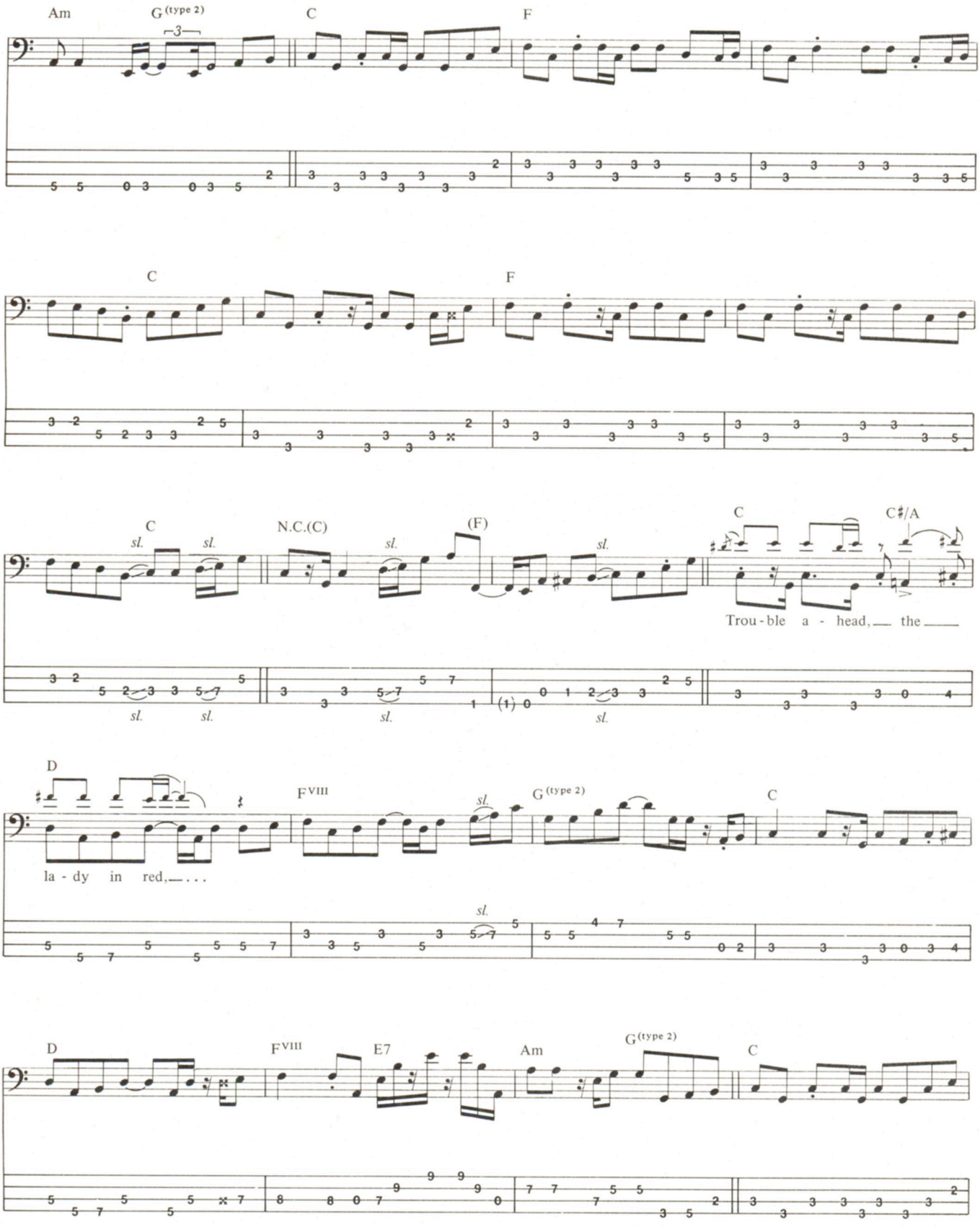

C
sim.
D
F VIII
E7
Am
Gadd9
sl.
Guitar solo II (Jerry Garcia)
Rhy. Fig. 1
C
1/2
Full
F
Full
slight vib.
(Spoken) Drive your
(C)
train!
Woo!
hold both notes
3fr.
5fr.
(G A)
w/Riff A
N.C. (C)
(F)
H
Trou - ble with you is the trou - ble with me, got two good eyes but we still don't see.

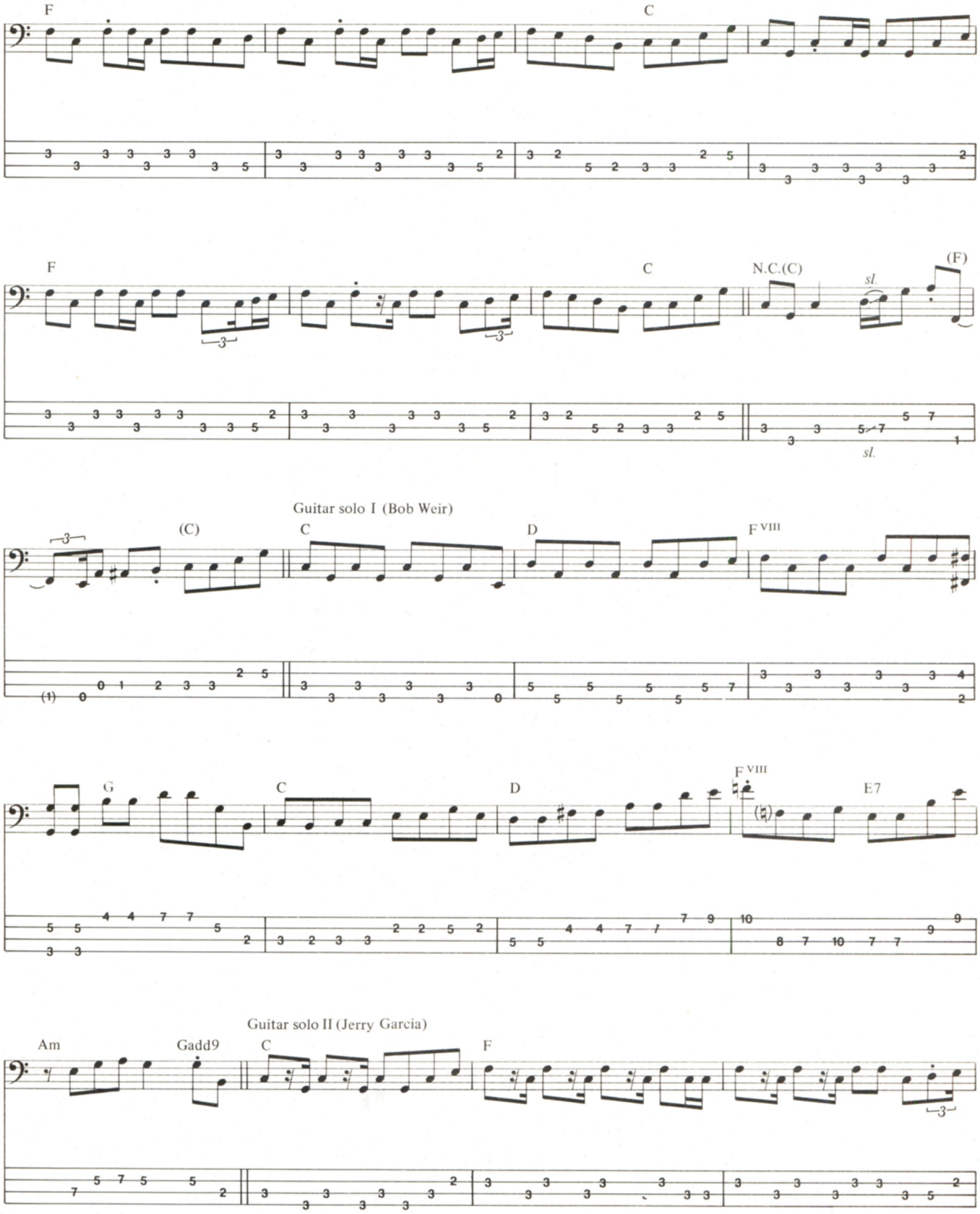

C
D
F VIII
E7
Am
G
Come 'round the bend, you know it's the end, the fire - man screams and the en - gine just gleams.
Full
Full
sl.
Rhy. Fig. 1
C
F
C
(G A)
Driv - in' that train, high on co - caine, Ca - sey Jones, you'd bet - ter watch your speed.
(C)
F
C
(G A)
Trou - ble a - head, trou - ble be - hind, and you know that no - tion just crossed my mind.
(C)
F
C
(G A)
Driv - in' that train, high on co - caine, Ca-sey Jones, you'd bet-ter watch your speed.

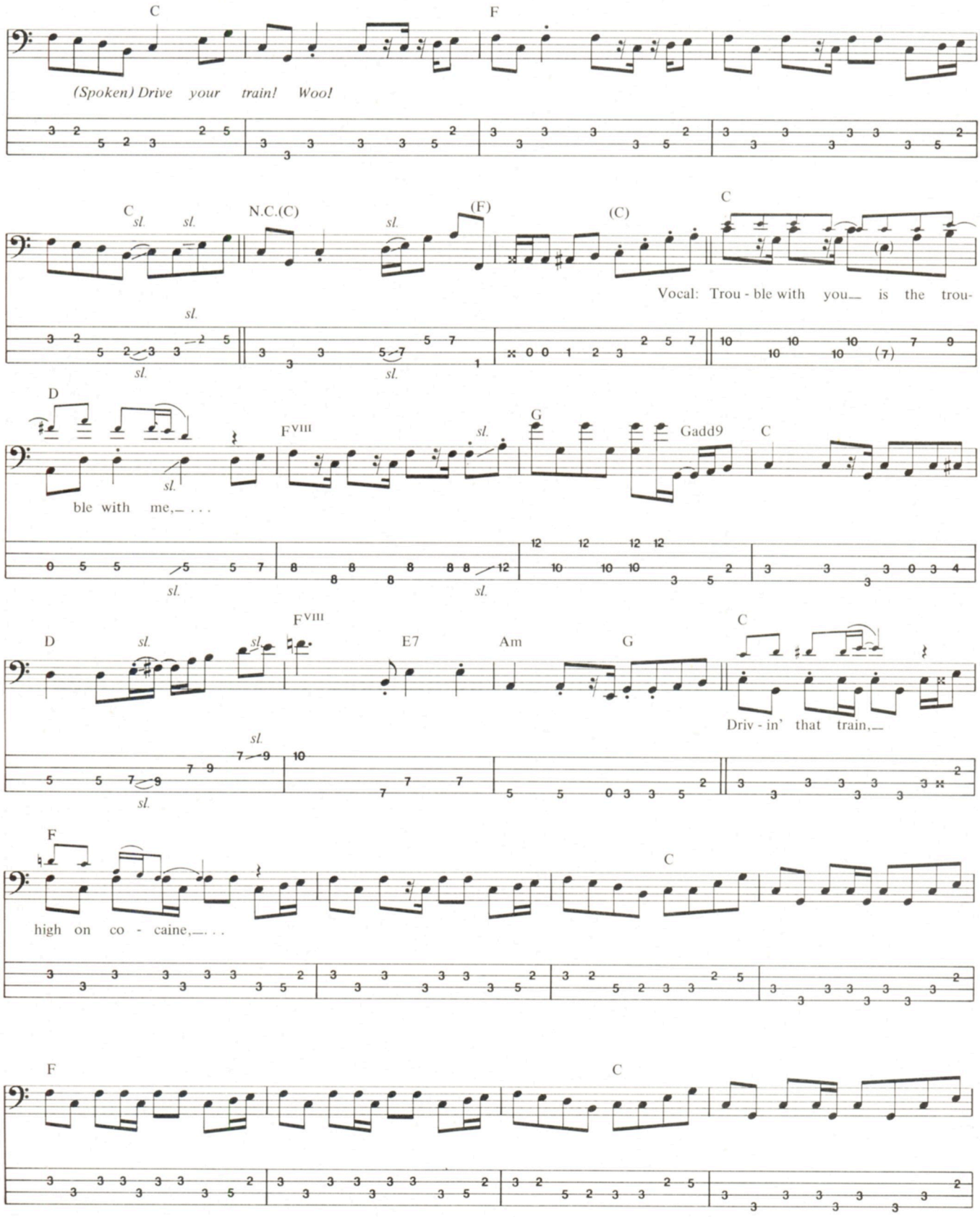

(C) F C (G A)
Trou - ble a - head, trou - ble be - hind, and you know that no - tion just crossed my mind.
C B♭ F (type 2)
sim.
Driv - in' that train, high on co - caine, Ca - sey Jones, you'd bet - ter
[F (type 2)] C Csus4 C Csus4 B♭ F (type 2)
sim. sim.
watch your speed. Trou - ble a - head, trou - ble be - hind, and you know that no - tion just
(2nd time) you know,
*Hit mutes stgs. very lightly.
1. [F (type 2)] C 2. F C A7 D7 G7 C
crossed my mind. crossed my mind. And you know that no - tion just crossed my mind.
poco rit.

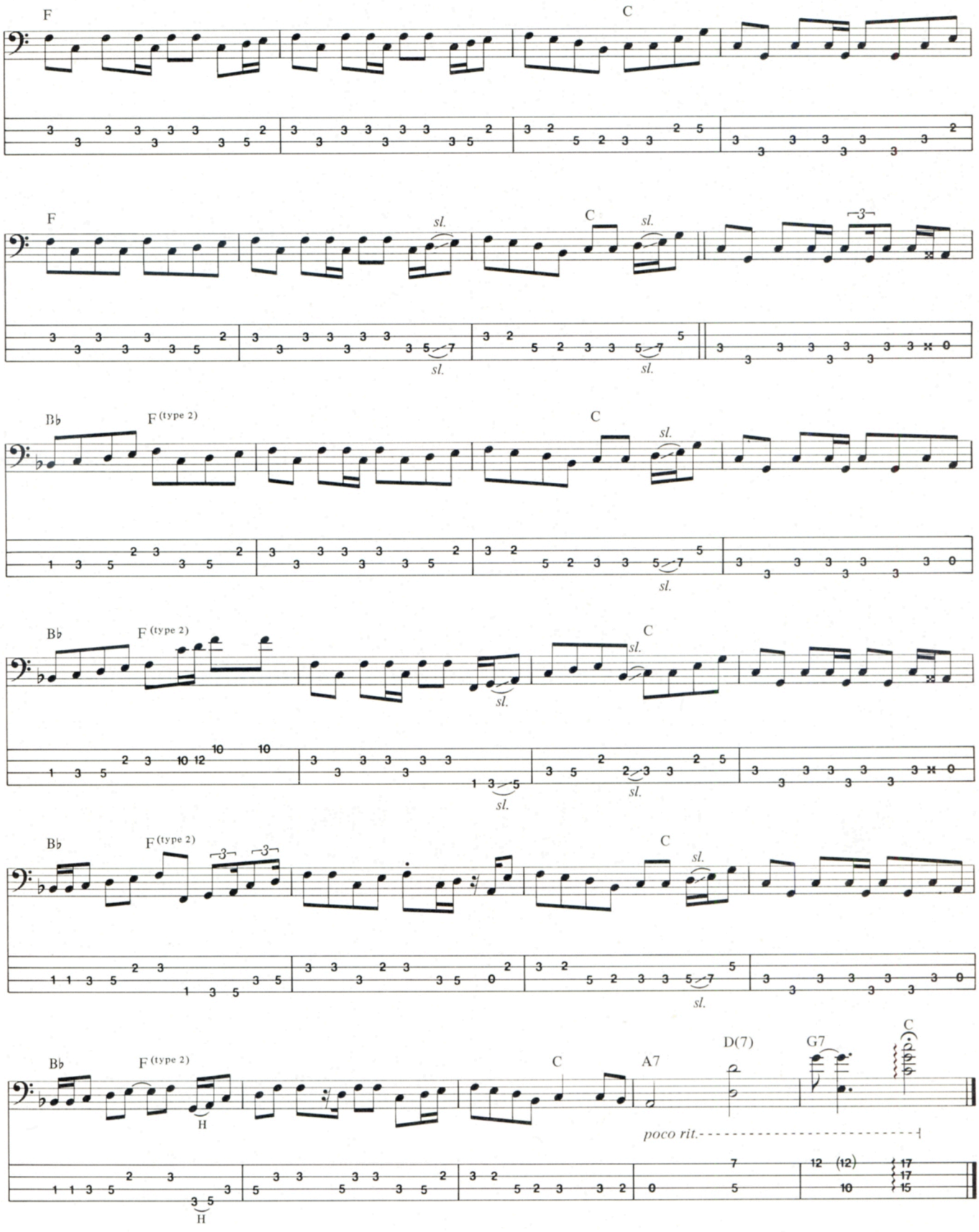
BASS LINE FOR
Casey Jones




Am
G (type 2)
C
F
C
F
C
sl.
sl.
N.C.(C)
sl.
(F)
sl.
C
C♯/A
Trou - ble a - head, the
D
F VIII
sl.
G (type 2)
C
la - dy in red,
sl.
D
F VIII
E7
Am
G (type 2)
C


F
C
F
C
N.C.(C)
(F)
sl.
sl.
Guitar solo I (Bob Weir)
(C)
C
D
F VIII
G
C
D
F VIII
E7
Guitar solo II (Jerry Garcia)
Am
Gadd9
C
F


C
F
(Spoken) Drive your train! Woo!
C
sl.
sl.
N.C.(C)
sl.
(F)
(C)
C
Vocal: Trou - ble with you_ is the trou-
sl.
sl.
sl.
D
F VIII
sl.
G
Gadd9
C
ble with me,_ . . .
sl.
sl.
D
sl.
sl.
F VIII
E7
Am
G
C
Driv - in' that train,_
sl.
sl.
F
C
high on co - caine,_. . .
F
C


F
C
F
sl.
C
sl.
3
sl.
sl.
B♭
F (type 2)
C
sl.
sl.
B♭
F (type 2)
C
sl.
sl.
sl.
B♭
F (type 2)
C
sl.
sl.
B♭
F (type 2)
H
C
A7
D(7)
G7
C
poco rit.
H

IN THE LISTENING ROOM

Musical selections by John Stix

Y&T

Bay area favorites, Y&T, have been slugging it out with the rest of the country for over 10 years. Though their latest salvo is entitled **Down for the Count**, they recently won a couple of rounds with *Summertime Girls*, leading us to believe they may yet be rock 'n' roll contenders. While that decision is still in doubt, guitarists Dave Meniketti and Joey Alves did a little sparring In the Listening Room.

1 *Discotexas* from **Standing Ovation**, by Larry Coryell/Arista Novus AN 3024

JOEY: It's kind of unique that he plays classical scales on a I-IV-V and then gets into bluesy things. Some of the chords were interesting in the front part. They were dissonant but neat, especially on an acoustic guitar with all that clarity. It was interesting and at times got very fast, but he kept it clean.

DAVE: I like the intro and exit better than the middle. I was getting into the mood he was creating with the opening chords. It reminded me of a lot of the spacey ECM records. The rock thing was kind of weird. He was playing some oddball fusion-influenced licks over the rock background. He did one rhythm lick that I got off on more than the actual leads. I liked all the rhythm work. The leads sounded synthesized or using a unit with the acoustic guitar. It almost sounded like he lost the beat at one spot.

GUITAR: That was Larry Coryell.

DAVE: I was going to say that because he hits the strings real hard. Coryell's style is okay. He's not quite as fluent as McLaughlin doing the same thing. Coryell hits with a sledge hammer attack and I prefer his rhythm work on this song.

2 *Exciter* from **Lick It Up**, by Kiss/Mercury 422-814-297-1M-1

JOEY: That's Gary Moore's chord pattern and Gary Moore on lead, but the song structure didn't remind me of Gary's songwriting. The singing was really good, especially the chorus, which was so aggressive. I'd buy this. I think it's different from all the other heavy metal stuff.

DAVE: I thought it was a good tune. It sounds similar to Gary Moore's **Corridors of Power** with its rhythm work and chord changes. The solo wasn't really a solo, it was more an effect than a lead. I was expecting a big burning solo, so I was a little disappointed. I dug the lick at the end. I liked this one.

3 *Untold Passion* from **Untold Passion**, by Neal Schon and Jan Hammer/Columbia FC 37600

DAVE: It's very classical.

JOEY: Sounds like a soundtrack. They have a good feeling happening.

DAVE: There was a real bluesy change. It's Neal Schon. I just had to hear his fast lick. He plays a very similar lick every time he plays fast. I can pick it out from any other guitar player. That's why I didn't know right away. He didn't play a fast lick in the first solo interlude. I can always tell Neal when he plays fast. He has the exact same character about him. When he's playing a melody it could be anyone, but when he starts doing solo work you can tell.

JOEY: He's very melodic but this one is a bit self-indulgent. He is a very good player.

DAVE: This goes on for quite a while. I would have taken it to a point, hit it hard and mellowed off and that would have been it. Yet it's still going. I like the flavor. It builds to be heavier and heavier but it's already at the point where it's boring. I know Neal and have jammed with him. I would say this is average Neal Schon. The best is when I see him live. I like a lot of his work on the first Journey album, especially *Of a Lifetime*. What turns me on about Neal is his super intense emotions and his melodicism. I like his newer stuff, too, but there is an intensity that Neal gets live that he still does not catch on record.

4 *I Got Your Number* from **Hughes/Thrall**, by Hughes/Thrall/Boulevard ARZ 38116

DAVE: An interesting song. I think Pat Thrall is a great guitarist. I like the solo on this one; it was real fluid with a lot of feel. He is happening, and one of the better players out there right now. Songwise it's not bad, but not great as far as hit single potential. It does have the slickness to get played. It's sort of a I-IV-V done progressively. Hughes is a good singer and Thrall plays a hell of a guitar. I loved his tone on the lead. He played great for the tune. On almost everything he's done on record, he shines. He seems free. He is the ultimate in a studio player, but he still gets outside.

JOEY: I agree with Dave about Pat Thrall's playing, but I thought the song was mediocre. I'd rather hear the Kiss album. ■

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rock climbing

By Jay Jay French

CLUB SCENE, PART TWO

I remember my agent telling me that for the first six months he'd get us into the clubs for the worst money. 'But you're gonna get in,' he said, 'and you need people to see you. When you get strong and in a position of strength, we'll make our money.' I told this to the band: If we're good and we keep the people, we'll nail these guys for the money, so hang on. And we did. Our popularity grew. We played five nights a week. We drew 400–500 people. We were a very consistent, strong band, making $200–250 a night. The clubowner was making his money and he felt very secure in Twisted Sister.

And then I remember my agent calling me up in the summer of 1976, saying, 'Are you ready for it?' I said, 'Yeah.' He said, 'We're gonna go.' During the Spring of 1976 we'd hired guys to stand at the door with clickers, not where anyone could see them, but to stand at the bar so we could know the exact numbers coming in. The clubowner would say to us, 'Yeah, you did pretty good; you did 200 people tonight.' Actually, we did 500 that night. So at the end of the summer I had an incredible sheet of exactly how much business we did. When the clubowners refused to give us what we wanted, we said, okay, we won't come back. All of a sudden the deals changed drastically and we became bigger.

Our agent was not a shark. He didn't say we're gonna rob these guys blind. We just wanted to make the deal a little fairer. It got to the point where Twisted controlled the advertising budget on the radio stations. We evolved into an ability to bring in a thousand to two thousand people a night in clubs, and generate thousands of dollars at the bar. I did another thing. I became friends with the bartenders. I drank with these guys and was able to suck all this information out. I knew exactly how much money the clubowner was making, knew what it cost for him to open his club that night, what it cost for him to survive, and how much I could get out of the guy before I pushed him to his absolute limit. We became extremely adept at doing this, and the band became very big.

In the process, with all of us getting a comfortable salary, we then had our priorities. The first was to become financially independent. Secondly, we wanted to pursue our career and get a record deal. Because we knew we had money coming in, we didn't have to worry about our day to day finances. Now we could budget some money toward getting a deal. There was only one problem. The bigger we became, bigger clubs wanted us. For the bigger clubs our P.A. didn't cut it. We needed a bigger P.A., so we had to go back to the music stores—it got to the point where our P.A. system was like a bank, every week it just cost us a fortune. I mean, these rooms in the Northeast that we're talking about held anywhere from 900 to 5000 people. It took us two years to get a P.A. system going. Meanwhile, 1977 we didn't pursue our recording career. In 1978 we started to make some tapes.

We never took the money we earned and put it in our pocket. Instead we bought a bigger P.A., got a better crew, invested in recording, because we always believed that we were going to be superstars. And that's what it was all about. There were a lot of bands on the circuit that took the money and put it in their pockets. Because if you go from making $30–40 a week to making $1000 a week a man ... and you don't know if that platinum record will ever really come, and it's taken you four, five, six years past the point where you started, time becomes a factor. You've got a girlfriend who wants to get married, or a wife who wants a house, stability. Every year that goes by your parents are saying, enough already. You're fighting all these different forces. You're trying to convince them your dream is still alive and meanwhile you're stuck five nights a week wondering if you're ever going to get out of it. You're trying to make your demo tapes on the days when you're off, which drains you of energy.

But I also remember that when Dee and I and Eddie arose out of Silver Star, I knew I had a package I was extremely confident in. I had been through a bad manager, self-management; I had watched all our mistakes and I knew we could deliver. Success came very quickly after that, because we did have the goods and I knew it. ■

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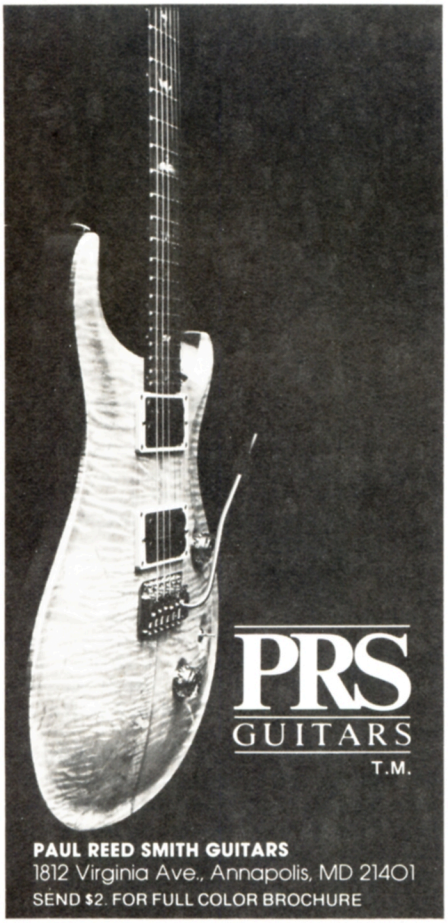

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PERFORMANCE NOTES

ROCK AND ROLL

The tune begins with a drum fill which is not your standard intro. But because it sounds so good and so weird where the guitar and bass enter (after the 3/8 bar) I urge you not to simplify this when you play it with a drummer. It's a good idea to get used to shifting meters, especially odd meters. Guitar II takes care of the rockabilly fills that move through the 12 bar blues progression. You might have wondered why moving a tri-tone (interval of a lowered fifth) up or back a half-step can sound so good over these chord changes. Intervalically C# and G are the 3rd and 7th of the I (A) chord, C# and F# are the 7th and 3rd of the IV (D) chord, and D and G# are also the 7th and 3rd, but of the V (E) chord. To further elaborate, exchanging the root A for E♭ under the first double-stop (C# and G) would cause the tri-tone to invert itself in terms of its relationship to the root note. Now exchange the root notes D (IV chord) for A♭ and E (V chord) for B♭ and see what you come up with. This is a taste of jazz logic, where substitutions are integral to the language.

This guitar solo is proof that Page did his rock 'n' roll homework. Despite its sort of forced feeling, it happens to be quite a melodic solo. The opening bars may be somewhat difficult for you to pin down, but at the point where it reaches the IV chord, you should hear the phrasing clearly. This solo ends with a riff that was a mystery to me when I first heard it back in '74. The overdubbed second guitar fudges the riff in a way, by being slightly out of sync. Hence the "mystery riff." It's a very easy figure in fact, between intervals 4, 5 and 7 of the A minor pentatonic scale. A cutting treble sound would be best for this one. Have fun and don't hurt your guitar.

Kenn Chipkin

ROCK 'N' ROLL REBEL

From the churning main riff (which opens the tune) to the *five* distinct solo sections, Jake E. Lee's guitar antics are truly showcased in full force on this tune. Jake treats the individual solo spots as different entities and thereby endows each with its own guitar approach: solo **#1**—F# minor pentatonic riffing leading to a sliding descent of hammered and pulled trills (down one string)—solo **#2**—feedback and intense sustaining notes with wide vibrato and extreme bends, again in F#m pentatonic—solo **#3**—more technical than the other solos; features scale passages played smoothly and rapidly (combined F#m harmonic and aeolian plus pentatonic and blues scales), ending with a quick ascending line leading to a legato riff which sets up the bridge perfectly—solo **#4**—this section (basically in Bm) is slow and sensuous (in the style of Michael Schenker) and extremely melodic. Melody notes are highlighted and emphasized by decorative trills and ornaments. It builds gradually in intensity until the closing statements of fleet hammered scale flurries and soaring wide interval riffs. The final part of this "mini-composition" echoes the opening trills of the intro only in double-handed form using a major third bend (four fret distance) slowly released while the pickhand hammers and pulls the trill. Solo **#5**—is an aggressive bluesy closing to the entire song. Jake pulls no punches to the final fade as he jabs with a burning cascade of blues scale variations and bent double stops.

The points of interest are:

#1 A chromatic trill played by slowly sliding down the B string while hammering-on and pulling-off with the frethand. Start at the fourteenth fret and move smoothly to the second. Maintain the three fret distance all the way.

#2 Scalework (here F#minor) must be played at a slow, even tempo at first, to develop the continuity of the line. Notice use of the related F#m modes (harmonic plus Aeolian plus pentatonic).

#3 The rhythm of this legato riff is slightly laid back (behind the beat in an ad-lib sense). The rushing and dragging of the lick must be an artistic decision and not due to a lack of technique. It is designed to create a breathing feeling.

#4 Here, the "leading note" (on the second

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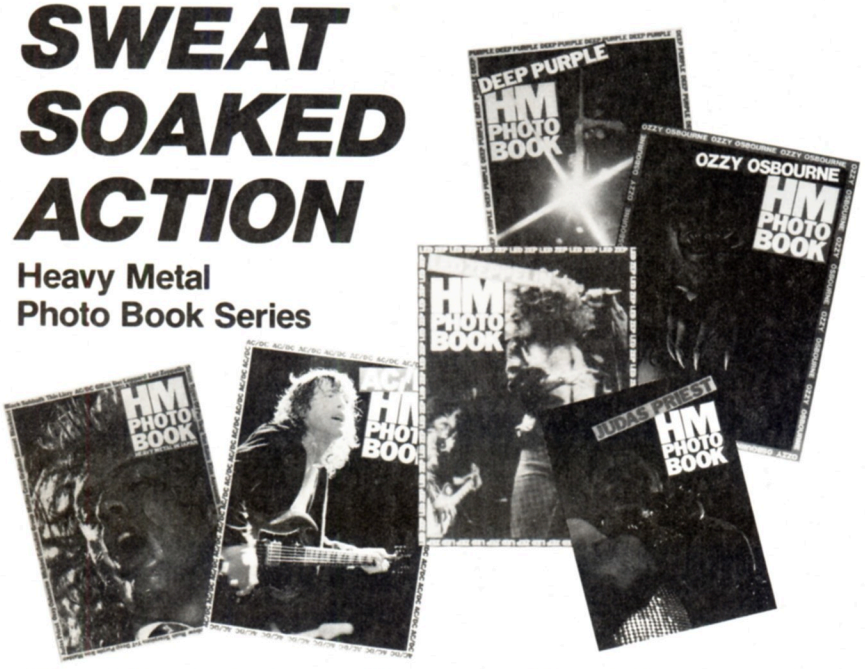

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string) is added to an "unpitched" "following" note. Snag the third string under the fingertip and bend along with the second string in a quasi-harmony. Though not truly a harmony, it will create a bizarre effect.

#5 Notice the use of 4ths in this pentatonic blues passage (in F#m). The fretting will require some bent-knuckle barring and rolling (with minimum pressure) to keep the notes cleanly articulated and separate.

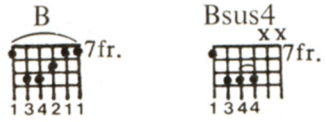
#6 Bend the second string up a major third (four fret distance) and tap-on and pull-off with the pickhand. Slowly release the string to a minor 3rd to major 2nd and to minor 2nd in a portamento release while repeating the right hand tapping.

#7 These sections of the final solo show some applications of wider interval fingerings in a hard rock style. Instead of fretting on the typical positions of the pentatonic scale, try the unison option on the adjacent string. Many of the newer players (Warren DeMartini, George Lynch and Steve Vai) have incorporated this "Allan Holdsworthian" concept into their playing style with beneficial results.

Wolf Marshall

CAN'T GET THERE FROM HERE

The primary rhythm figure (Rhythm Fig. 1) is a fast 16th note figure which combines quick chordal accents with muted strings. Make sure your picking hand keeps a steady "down-up-down-up" stroke for each beat, sounding the chords on the appropriate accents. Keep this hand loose and set up a solid groove, giving the downbeats a little extra punch. Approach this part in a similar way to Stevie Ray Vaughan's intro on *Couldn't Stand the Weather* **(GUITAR,** Jan. '86). In the fourth bar of the verse, the Bsus4 chord on the upbeat of two should be played by laying your pinky down momentarily, as shown below:



One of the nicest things about the rhythm guitar part as a whole is the use of open strings in combination with fretted chords, such as the G(6) and B9/11 before the chorus and the Badd9 in the second bar of the chorus. The use of open strings in this way adds a full, ringing quality that is otherwise unattainable (the G(6) chord is reminiscent of the chords used by the Edge during the verse of *Pride (in the Name of Love)*, **GUITAR,** Sept. 85).

Overall, the rhythm guitar part should be played aggressively, with strong downbeat accents, and feel free to elaborate on the strumming patterns. Also, try substituting the little bass riff at the end of the verse (B, A, G, E) for the B9/11 chord.

Andy Aledort

CASEY JONES

The Grateful Dead generally apply the technique of using two complementary rhythm guitar parts; one which plays chordal figures and the other adding sparse rhythmic statements featuring double-stops and single note lines. As in most of their music, the guitar sound here is very clean. The primary rhythm guitar, Guitar II, is a Stratocaster with almost a "direct" sound (the term "direct" means to be plugged directly into the recording console, without the use of a miked amplifier). This guitar is so clean it sounds "clanky," kind of like a banjo, and is panned hard left in the mix. All the rhythm figures played by this guitar should employ downstrokes executed with a sharp attack, especially where notated with a "marcato" (>). Really snap your picking hand down on these chords; most of the other accents should be muted slightly for a staccato sound. This version of the tune features two more guitars, which for the most part double each other; one is panned hard right and the other dead center. In this arrangement, these two parts have been combined into one, labeled Guitar I. In this way the tune can be performed by a two guitar band without losing any of the accompanying lines which support the vocal.

As for you bassists out there, Phil Lesh's part is an example of how to consistently mix up lines for each section of the tune, establishing a set rhythmic approach with a minimal use of exactly repeated figures. This is especially apparent in his creative use of octave jumping on the turnaround. His attitude of adding new wrinkles each time through is one you should emulate; just remember to be tasteful and, most importantly, rhythmically supportive.

Andy Aledort

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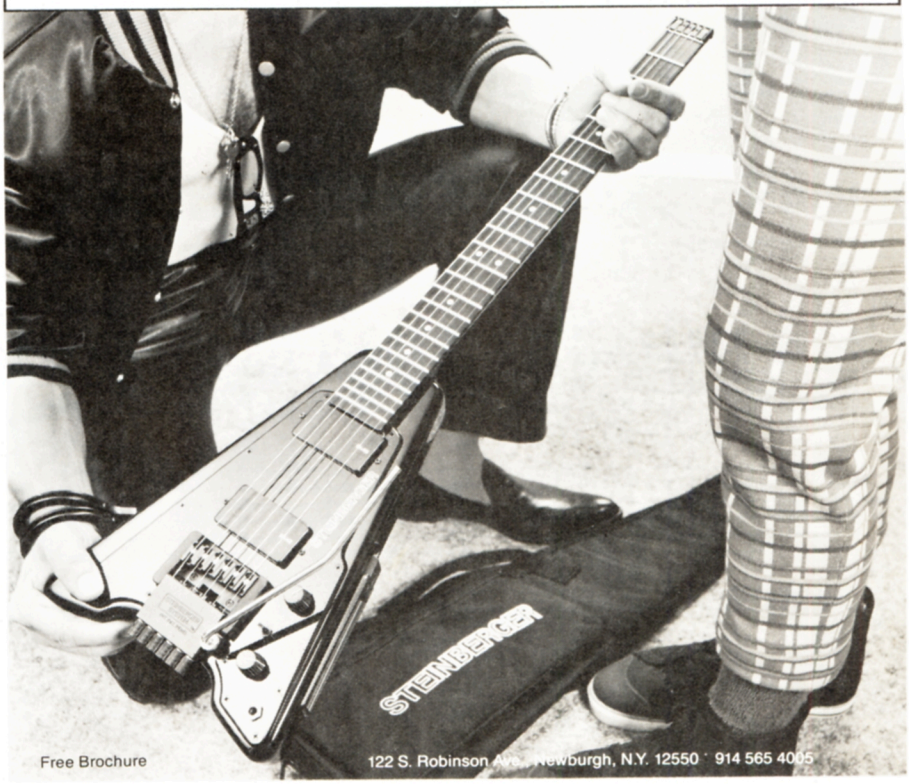

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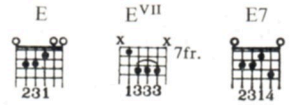
TABLATURE EXPLANATION PAGE 98

CAN'T GET THERE FROM HERE

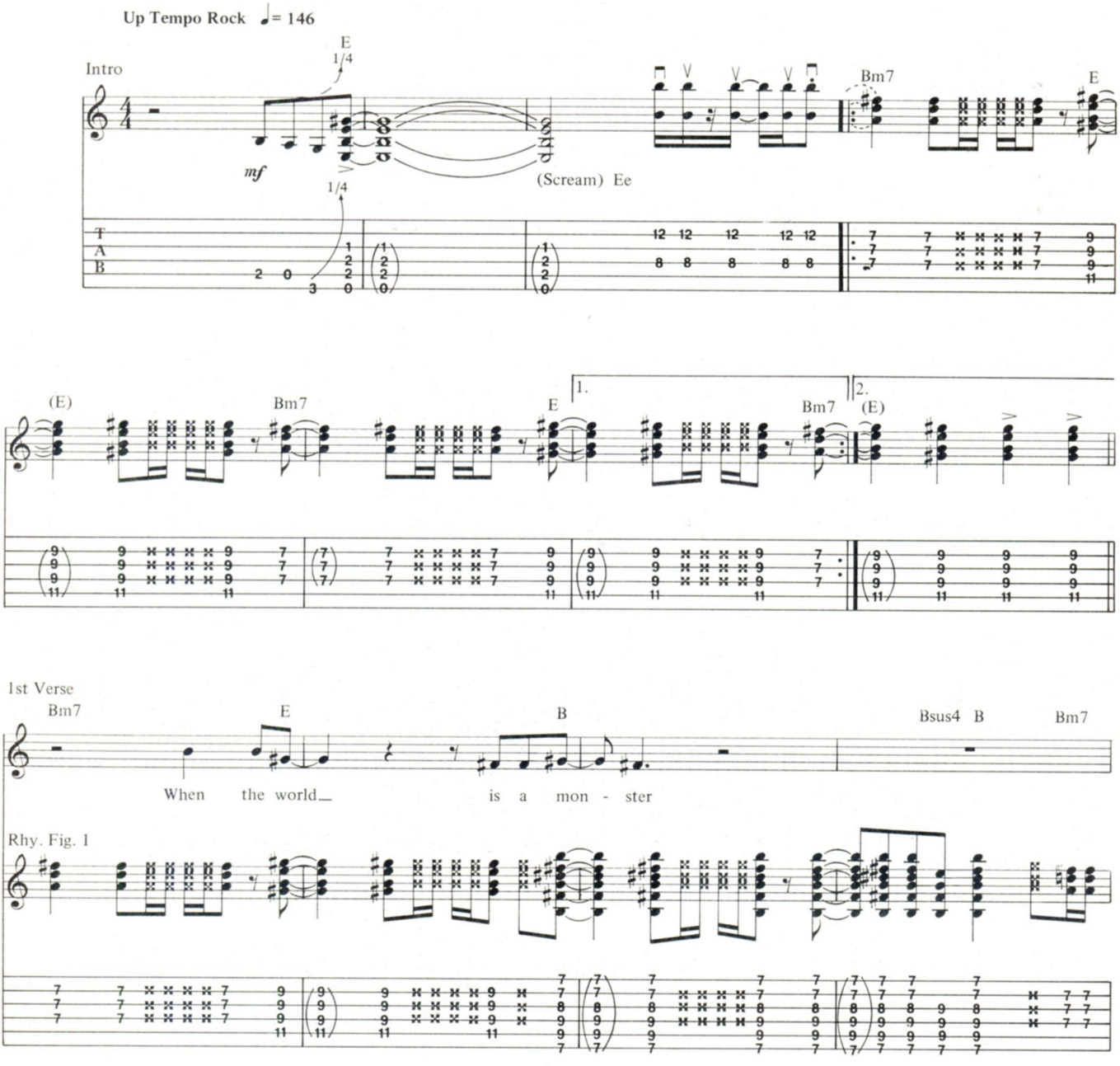
As recorded by R.E.M.

(From the album Fables of the Reconstruction/I.R.S. 5592)

Words and music by
William Berry, Peter Lawrence Buck,
Michael Mills and John Stipe



(All other chord voicings shown in TAB)



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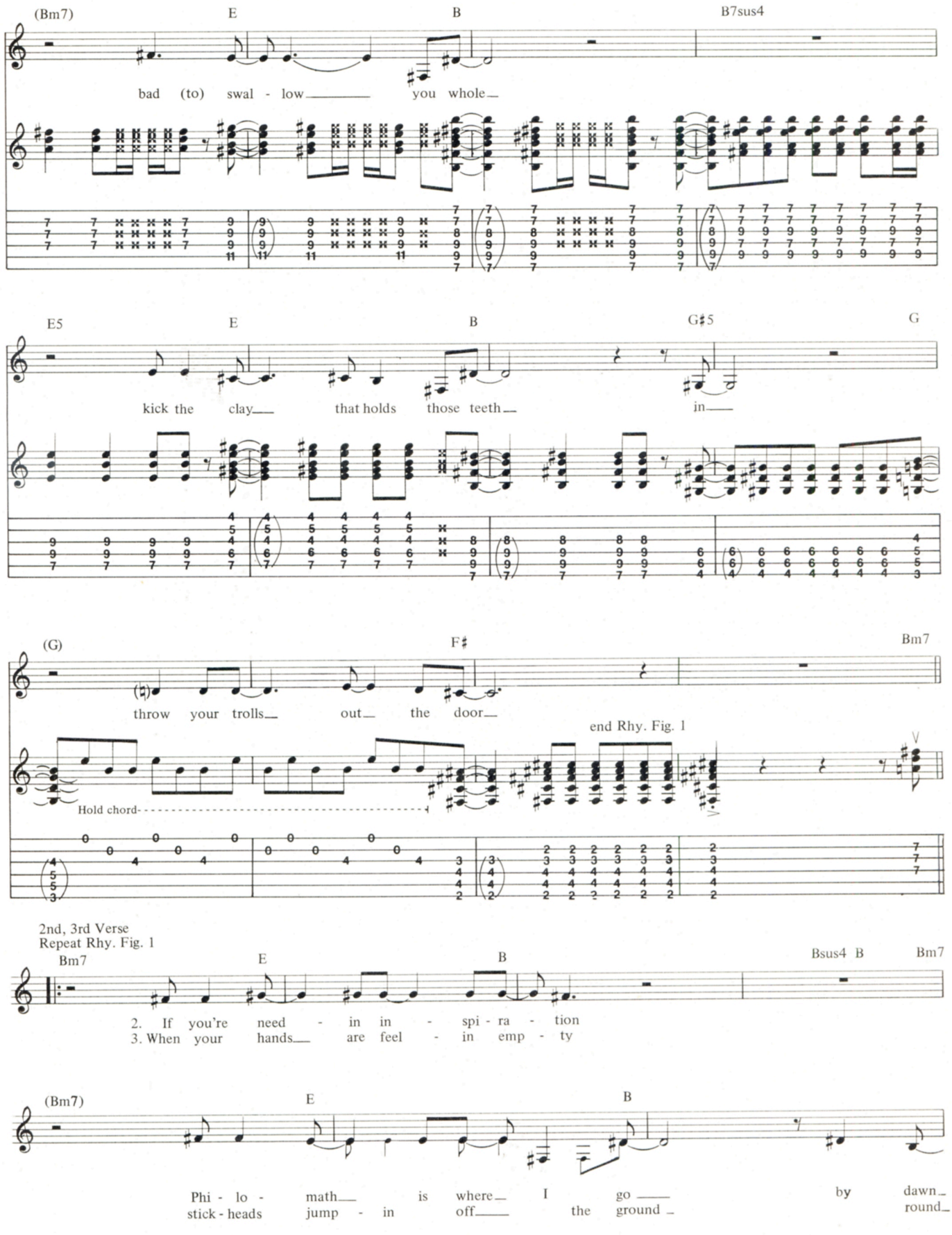
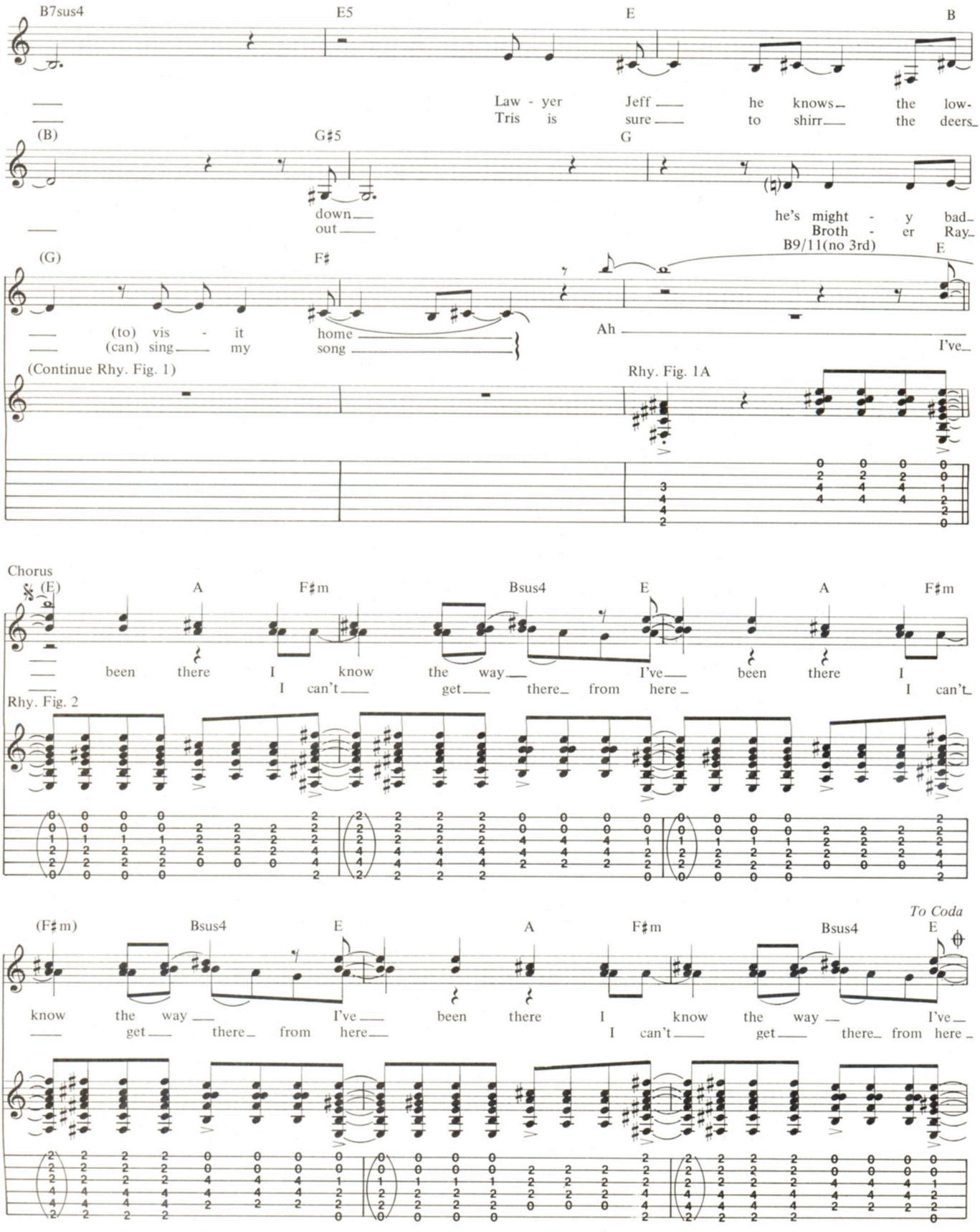
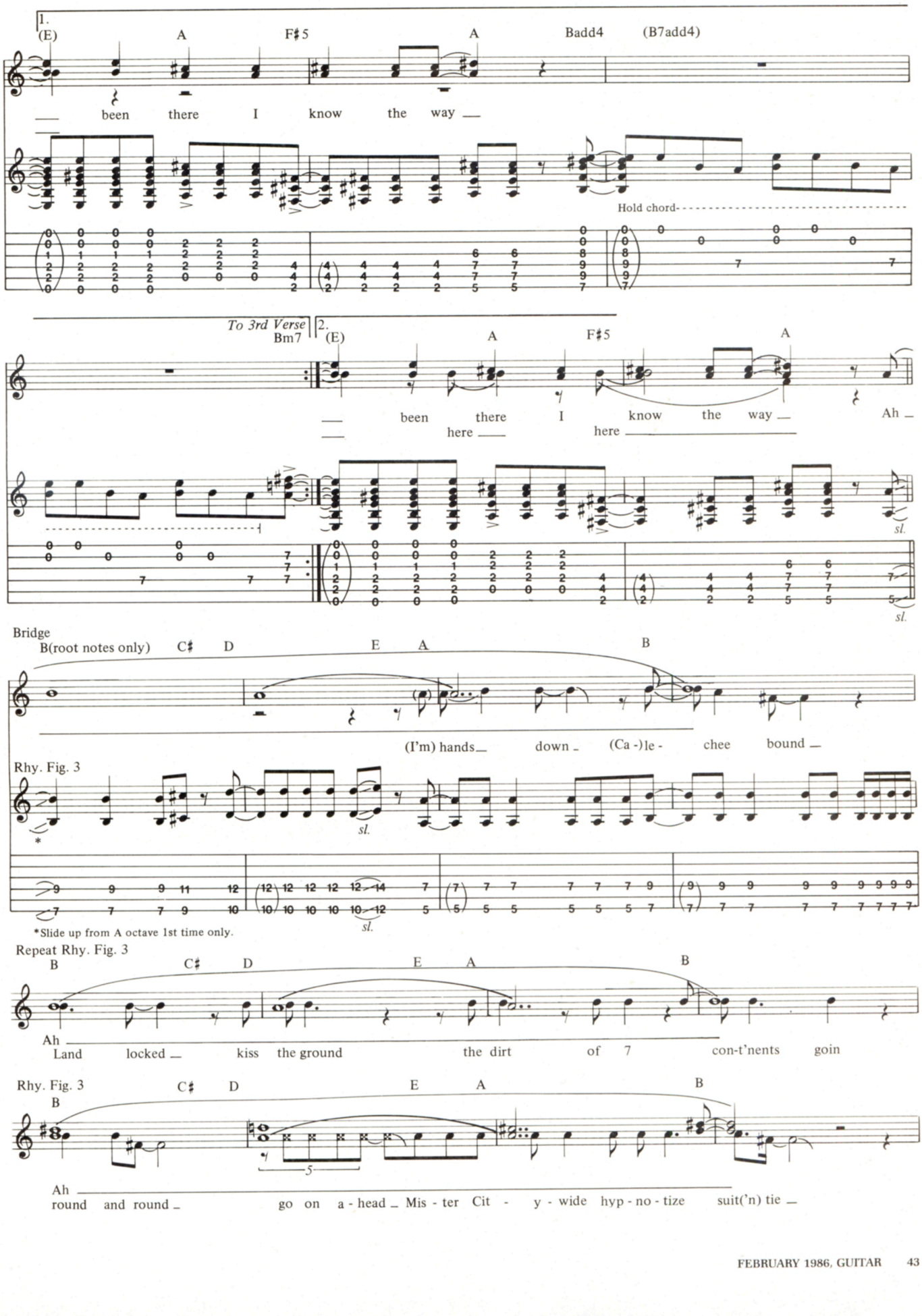

(Bm7)
E
B
B7sus4
bad (to) swal - low
you whole
E5
E
B
G♯5
G
kick the clay
that holds those teeth
in
(G)
F♯
Bm7
throw your trolls
out
the door
end Rhy. Fig. 1
Hold chord
2nd, 3rd Verse
Repeat Rhy. Fig. 1
Bm7
E
B
Bsus4 B
Bm7
2. If you're need - in in - spi - ra - tion
3. When your hands are feel - in emp - ty
(Bm7)
E
B
Phi - lo - math is where I go
by dawn
stick - heads jump - in off the ground
round


B7sus4
E5
E
B
Law - yer Jeff he knows the low-
Tris is sure to shirr the deers
(B)
G♯5
G
down
out
he's might - y bad
Broth - er Ray
B9/11(no 3rd)
(G)
F♯
E
(to) vis - it home
(can) sing my song
Ah
I've
(Continue Rhy. Fig. 1)
Rhy. Fig. 1A
Chorus
(E)
A
F♯m
Bsus4
E
A
F♯m
been there I know the way I've been there I
I can't get there from here I can't
Rhy. Fig. 2
(F♯m)
Bsus4
E
A
F♯m
Bsus4
To Coda
E
know the way I've been there I know the way I've
get there from here I can't get there from here


1.
(E) A F♯5 A Badd4 (B7add4)
been there I know the way
Hold chord
To 3rd Verse
Bm7
2.
(E) A F♯5 A
been there I know the way Ah
here here
sl.
Bridge
B(root notes only) C♯ D E A B
(I'm) hands down (Ca -)le - chee bound
Rhy. Fig. 3
sl.
*Slide up from A octave 1st time only.
Repeat Rhy. Fig. 3
B C♯ D E A B
Ah
Land locked kiss the ground the dirt of 7 con-t'nents goin
Rhy. Fig. 3
B C♯ D E A B
Ah
round and round go on a - head Mis - ter Cit - y - wide hyp - no - tize suit('n) tie

B C♯ D E A B(add4) Bm7

Ah

Gen - tle - men — tes - ti - fy —

sl.

Hold chord----------

sl.

4th Verse
Rhy. Fig. 1

Bm7 E B Bsus4 B Bm7 E

If your world— is a mon - ster bad (to) swal-

(E) B B7sus4 E5 E B G♯5

low your whole — Phi - lo - math— knows— the low - down—

Rhy. Fig. 1A *D.S. al Coda*

B9/11(no 3rd)E

(G♯5) G F♯

— throw your trolls— out— the door. — I've—

Coda Rhy. Fig. 2

Ah

(E) A F♯m Bsus4 E A F♯m Bsus4 E

— been there I know the way— I've— been there I know the way — I've—

— I can't— get— there-from here— I can't— get— there-from here—

(E) A F♯m Bsus4 E A F♯m Bsus4 E

— been there I know the way — I've— been there I know the way — I've—

— I can't — get— there- from here — I can't— get— there-from here —

w/Rhy. Fig. 2A (below)

(E) A F♯m N.C. E E^VII E7 E

— been there I know the way—

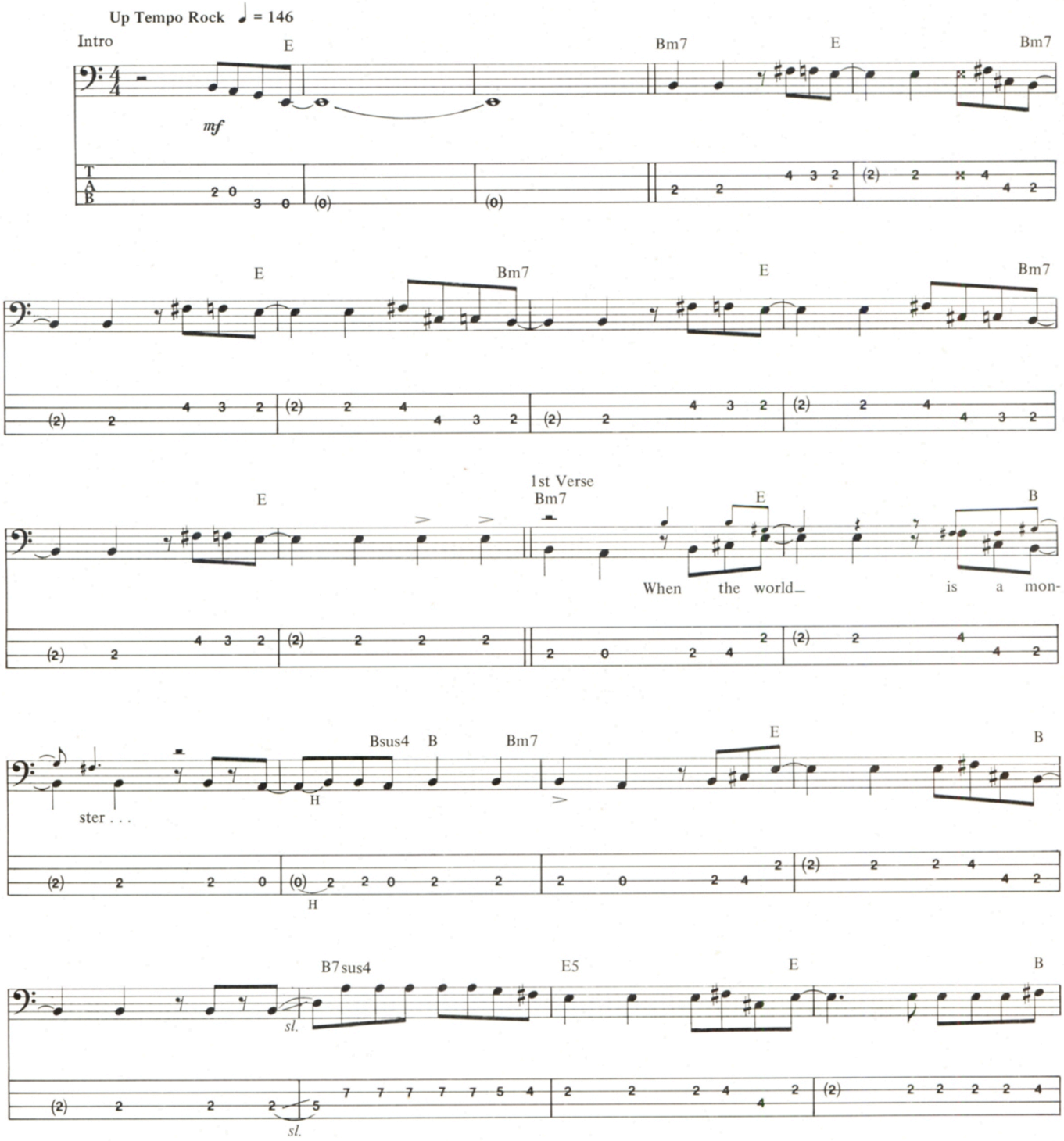
—

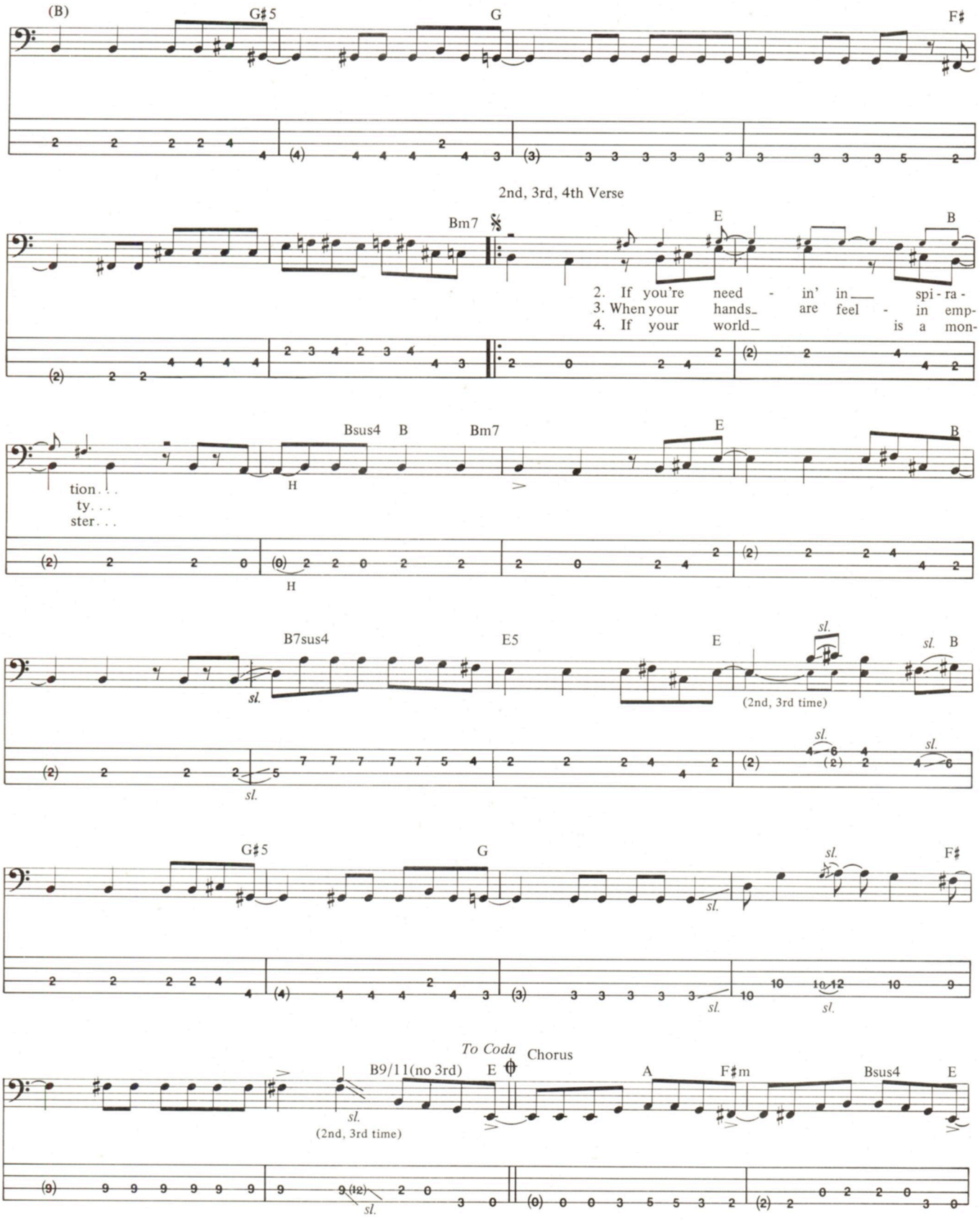
Rhy. Fig. 2A

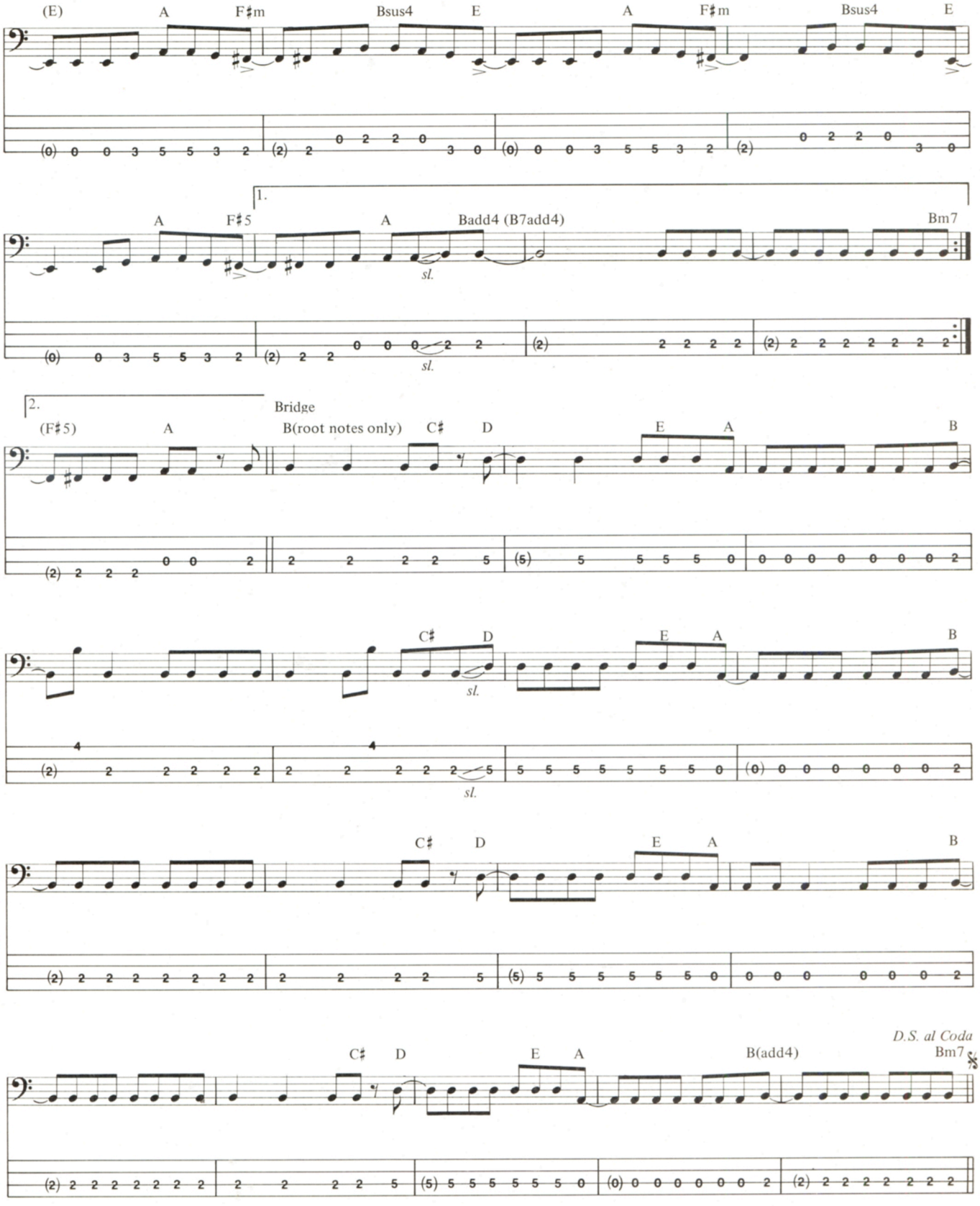
(F♯m) N.C.

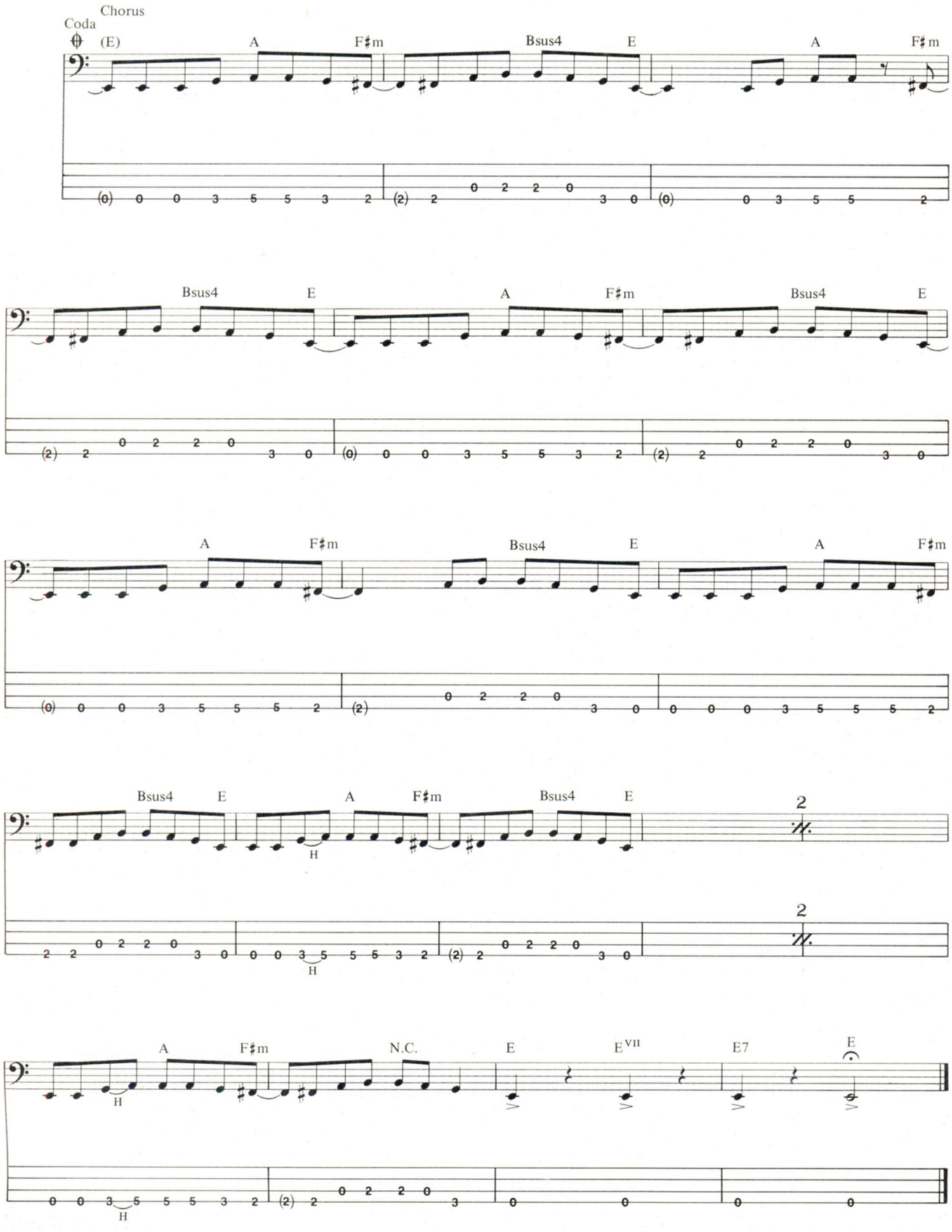
BASS LINE FOR

Can't Get There From Here




(B)
G♯5
G
F♯
2nd, 3rd, 4th Verse
Bm7
E
B
2. If you're need - in' in___ spi - ra -
3. When your hands_ are feel - in emp-
4. If your world_ is a mon-
Bsus4
B
Bm7
E
B
tion. . .
ty. . .
ster. . .
H
H
B7sus4
E5
E
sl.
sl. B
(2nd, 3rd time)
sl.
sl.
sl.
G♯5
G
sl.
F♯
sl.
sl.
To Coda
Chorus
B9/11(no 3rd)
E
A
F♯m
Bsus4
E
sl.
(2nd, 3rd time)
sl.


(E)
A
F♯m
Bsus4
E
A
F♯m
Bsus4
E
1.
A
F♯5
A
Badd4 (B7add4)
Bm7
sl.
sl.
2.
Bridge
(F♯5)
A
B(root notes only)
C♯
D
E
A
B
C♯
D
E
A
B
sl.
sl.
C♯
D
E
A
B
D.S. al Coda
C♯
D
E
A
B(add4)
Bm7


Chorus
Coda
(E)
A
F♯m
Bsus4
E
A
F♯m
Bsus4
E
A
F♯m
Bsus4
E
A
F♯m
Bsus4
E
A
F♯m
Bsus4
E
H
2
2
H
A
F♯m
N.C.
E
E VII
E7
E
H

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PETER BUCK

by Bruce Pollock

Debbie Leavitt/Pix Int'l

There were folk musicians then, back in the mesozoic era of rock, in the seventh decade of this century, these barechested dinosaurs who prowled the terrain armed only with acoustic guitars, before the behemoths of heavy metal drove them into extinction under a barrage of technoflak, leaving barely the whisper of a Rickenbacker all across the barren land. A war mentality pervaded the landscape, broken only by the appearance, at the end of the decade, of a gold lamé creature called Sha-na-na, an eight-headed monster purportedly devoted to protecting and preserving our precious natural rock resources. But who were these greasers anyway, and where was the pure, pristine sound of a six-string in all of this? It wasn't until the beginning of the ninth decade, when the sound of American Rock slithered out from behind an American rock, unbenownst to the electric warriors patrolling the nether gates against its much-feared reappearance, that certain intrepid members of the musical community, mainly in the outbacks of Athens, Georgia, near where a peanut farmer rode to the Presidency on the backs of the Allman Brothers, discovered this sacred artifact and, caught up in its quaintness, began applying it toward a larger search and a grander mystery, evoking in their noodlings a wonderfulness unequalled in an eon of scorching pyrotechnics. Lush as the foliage under which they were conceived as a breathing entity, these new pioneers staked out a turf as rough as it was spontaneous, as spontaneous as it was surprising, textured with tendrils reaching to rock's core, owing as much of a debt to those bygone fossils of folk music as to the new missionary era that dawned upon their passionate pluckings.

Though by now this American folk sound has been co-opted and absorbed, mainstreamed, streamlined, packaged and regurgitated, nothing can be taken away from pioneers like R.E.M. and their brethren. If statue there be, in some town square in Athens, commemorating the Day the Music Was Reborn, surely etched onto its granite face will be the gravelly visages of Stipe and Buck, Berry and Mills, on which future tourists and pigeons may perch unaware, merging with the folds of history.

If further evidence be needed of the conversion capabilities of this refurbished old-fangled sound, consider the case of Kenny Buck, brother of Peter Buck, and classical musician extraordinaire. "When I first started in the band he lived with me," Peter said. "When we'd practice he'd come in and laugh, then he'd go out and study guitar for eight hours in the library. But as the band picked up, he started saying,

DESTRUCTION OF THE ROCK 'N' ROLL FABLES

GUITAR: How have you progressed as a guitarist with R.E.M.?

PETER: When the band started I was Michael's friend and I was going to be in the band, so it was like, What are you going to do, Peter? I didn't know, because Mike could play guitar better than me at the time. He said, maybe you should play bass. I said, Please just don't let me play drums. There was talk about me getting an organ and just starting with two fingers and working from there. But I had a guitar laying around the house—oh, I can play that. My younger brother is a classical musician, and I'd been too embarrassed up to that point to pick up the guitar. It was really hard for me to play Chuck Berry with him in the next room doing this stuff that sounds like five guitarists fighting at once.

But I sat down and did some rehearsing and I fit in relatively quickly. I only knew three chords, but I could play them the right way. I'm probably more of a stylist now than a professional musician. When we started I played one thing—that's all I could do. Every song was in A, 'cause that's the key I liked. And it's been a general process of broadening out. I didn't see myself as a good guitar player; I wanted to be one, but for rock 'n' roll, especially, you don't need to be a brilliant musician. It's more like knowing what to leave out. Many people can play a million notes a second and not come up with two good ones in a row. My job is to be rhythmically concise, fairly pithy, interspersing the rhythmic stuff with melodic phrases. Almost immediately I was being influenced by things that were more melodic. We were practicing and Mike said, You don't do that thing that all rock 'n' roll guys do. I said, Everyone does that. I also happened to like blues. I liked folk song structures.

I've been playing guitar seriously for 5½ years now. I consider myself more of a songwriter than a real guitar player, so my job is to make the songs come out right, to put them in the correct setting.

GUITAR: It must take a certain kind of courage to operate in a band without knowing your instrument too well.

PETER: Actually, my limitations gave me the freedom to explore a lot of different things. Anyway, I learned fast. And since what I do is not necessarily a technical thing, I wasn't worried. But just for the sake of the band and for my own interest, I'm trying to pick up as much as I can as fast as I can, because it allows us to do more things. It's not necessary that I'm a virtuoso. For instance, I don't know how good a guitarist Steve Cropper really is, but everything he does is great. He never plays fast, he plays perfectly. So that's the ideal that I always go for, the perfect series of notes and the perfect riffs, and then if I'm technically able to do much more than that, that's ok.

GUITAR: How did you develop your style?

PETER: My influences come from all over, but basically I guess my style is a synthesis of all these stock country guitar and Chuck Berry things. I don't feel like I'm a terribly original player. I like Hank Williams records. I like trying to figure out the steel guitar parts. I'm influenced by everybody I hear. I've learned a lot from Peter Holsapple of the dBs. Whenever I see him we get a bunch of beers and play songs all night long. He knows every song, so I learn chord changes from him. Warren Hodges from Jason & the Scorchers is a really good guitarist. We always exchange licks. I remember at one point he said, I hope you don't mind, I stole one of your licks on *Broken Whiskey Glass*. I told him, that's fine, I stole one of yours, too.

GUITAR: Do you find that learning more helps or inhibits you?

PETER: I don't think there's ever a time when you have too much knowledge of what you're doing with the instrument. But I can see where you might be relying on certain stock riffs 'cause you know a lot. We'll be writing songs sometimes and Mike, who knows music pretty well, will say, We should go to an A here, and I'll go, Let's not do that. If it should go to an A, it means that everyone else is doing that, so let's hit D flat and see what happens. But I

R. E. M.

Hey, I like what you guys are doing. And now he likes the band a lot." For the younger Buck the conversion process took an ironic turn, as Peter the elder reported. "He decided to get into a rock 'n' roll band. He plays bass because he thought of himself as over-trained on guitar. I mean, it was the kind of thing where I'd ask him, Kenny, what chord is this? And he'd give me a half hour explanation of how it could be any of three. And it was like, Kenny, just tell me what chord it is." Brother Buck thus abandoned the study of classical music. "He realized that all he was doing was setting himself up to be a music teacher, and he didn't really want to do that."

The postscript to this epic would send any modern body into Yuppie tremors. Peter Buck would agree. "Kenny is going for another degree now," he said with nary a smirk, "in Computer Engineering."

From that jumping off point, we leap into matters more of the earth, moody rock formations, the visceral thump of vernal ecstacy. . . .

think it's important to know all the rules, so you can break them. People think I'm a good guitarist because I just don't do anything I can't do. I'm not an over-reacher. I can do a few things and I'm trying to do more. For the first two years I could never find the key, so I'd look at people's hands. Now I can hear it. I was kind of worried that I didn't know enough, and that I was going to run out of things to say on the guitar, which is why I practice a lot. Every time I go to see a band I sit in the front row and look at the guitar player's hands.

GUITAR: How has the performing experience changed for you as R.E.M. has moved up in class?

PETER: We've never made a step until we thought we were ready. We've played fairly large places and we don't really have a problem utilizing the space on the stage. It hasn't made us change, but I think you have to be a little bit more sure of yourself, because you can lose it easily in a big place. In a small club you can be bad for half the set and nobody notices 'cause it's hot and sweaty and people are dancing. In these big places the energy will disappear rapidly, so you've got to be a lot more focused. We never play badly anymore; we used to be outrageously good or outrageously terrible and anywhere in between half the time. Now we're pretty much at the peak of our form virtually every night.

GUITAR: What prevents you from playing at your peak?

PETER: It's real small things. The focus just isn't there. If you let your concentration wander things can start going wrong. Being on a big stage teaches you how to focus yourself more without resorting to the stadium gestures or going overboard in any way. A lot of it is momentum. We've walked out and done four songs just as good as we've ever done, and then fallen flat on our faces. We just didn't get it back. It's a real ebb and flow. It's difficult to keep the momentum high sometimes when you're doing a newer song that everyone in the audience hasn't already heard. We did a whole tour with 12 new songs in a 17 song set and the audience didn't really know what was going on. But we insist on challenging our audience. We don't want to do what they expect. We don't want to go up there and just play the hits—we want to do new material or rearrange some older stuff. We give our audience credit for intelligence. By and large I think our audience is more open-minded and more interested in new things, exciting things, than a lot of people's audiences.

GUITAR: Is there a particular psychology of the encore?

PETER: Encores are probably the best part of the night. We'll do encores of three or four songs each. That's the most confident time. The set is kind of long and you can lose your concentration, but the encores are the fun part. No matter what happens during the set we usually come up real good for the encores.

GUITAR: Is there an energy problem?

PETER: It's a weird psychology. You leave the stage and then you come back and it gives you a second or third wind. You're dead tired and you can come back and feel refreshed. You can always play longer and harder than you think you can, but ideally what we want to do is leave the stage feeling that that's it; there's no more; you can't top this. It's an old cliche that you like to end on a fast one; if we're having a real good night, we can end on a slow one. At any rate, you want to leave on a real high note. We change the set every night, so we change the encores, too, change the order, change the tunes. That keeps it fresh and exciting for us. It keeps the concentration up.

GUITAR: What guitars are you using now?

PETER: I have a Rickenbacker 330 six-string, a Telecaster Custom and a 12-string Rickenbacker. And then I have a Mesa Boogie, and a little effects rack that I barely use—little bit of chorus and a little bit of compression. I once asked Roger McGuinn of the Byrds how he got his 12-string sound. He told me his guitar was rewired, for one thing, and that he put compression on it. So I went to my compression box and got that sound. The compression makes everything ring out. It's a really neat sound on a 12-string. I don't change guitars that much. I'll change models sometimes. I'm at a point where I can grab a guitar for a certain sound. Like I use the one Rickenbacker for only two songs all night, 'cause it's got this real open-bodied full tone. And if I get a really fuzzy tone in my amp one day, then it's, Oh, let's write a fuzzy song. One of my Telecasters just roars. It's got these two humbucking pickups and no matter what you do it feeds back to you in every position. That's what the rockers are written on. I'll play anything when it comes to guitars, but there are certain things I don't care for. I really like Stratocasters, but there's no place in the band for that tone. I need a full-bodied tone for what we do. If I was in a soul band I'd play a Strat, a band with a horn section and keyboards. It seems that the music I like you really can't get with a Les Paul. You get that heavy tone no matter what you do; either that or you get that Allman Brothers vibrato. So that isn't a guitar I'm going to use much.

Otherwise, I've got a couple of semi-acoustic Guilds that I use. I used to have a really nice Fender Mark 12. It got stolen, of course. As far as I'm concerned, Rickenbacker makes the best 12-strings.

GUITAR: Do you secretly yearn for long solo spots?

PETER: When I'm sitting in with other people I do guitar solos and stuff, but I don't feel that's any great method of self-expression for me. I think the songs are the vehicle for the band and most of the good songs we like don't have a place for a guitar solo. I wouldn't want one; it would just change the focus.

GUITAR: What is the high point of the song for you when you're putting it together?

PETER: It depends on the song. Sometimes it's a series of chord changes, other times it'll be a riff and I'll go, I've got to use this somewhere. I'll play it five times so I remember it, and each time I'll use a different chord at the end of it and figure out where to go from there. It's like a jigsaw puzzle. I've got tons of stuff lying around, back from when we made our Ep, that I still think we'll do someday. But when we get together to practice we always come up with new ideas. I don't want to walk in with ten songs anyway; that's being a hog. We don't want one person writing all the songs.

GUITAR: Do you still practice much?

PETER: I practice about four hours a day, mostly doing finger exercises. I leave a lot of that time free for just messing around. I'll play with the radio, or play a blues; sometimes I'll stumble onto a song. I can't really force songs, and when I do they're always boring. So I let myself play enough so that if something's going to happen it happens. Once a song is brought into the band it's totally torn up and redone anyway.

GUITAR: Have you considered the possibility that the light man may be the unsung hero of rock 'n' roll?

PETER: In a lot of ways rock 'n' roll is about illusion. There could be four guys onstage, but there's another 20 people making sure that it works well, even something as simple as the lights. If the guy doesn't turn the right switch, you look like a dork. Part of working on the road is getting the cues straight. As a band we never really wanted to have an 'act'. When I read about myself or see tapes of us on stage and stuff, we tend to be a bit larger than life, but that's not an image we've created. I think that the kind of people we are on stage is pretty close to the people that we really are. I'm not a completely different person on stage, 'cause I don't want to have to maintain that. I'm too lazy. ■

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JOHN PAUL JONES

by Jack Colby

ZEPPELIN'S CO-FOUNDER GOES BACK TO FIRST BASS

The Live Aid concerts brought several departed supergroups together again. (The Who, Black Sabbath, Crosby, Stills, Nash & Young), fulfilling the fantasies of fans all over the world. All of these headline making bands were eclipsed by the performance of Jimmy Page, Robert Plant and John Paul Jones, with guest drummers Tony Thompson and Phil Collins. This was it; the remaining members of Led Zeppelin had come together to galvanize audiences on two continents and remind all others of the depth and breadth of their legacy. No other hard rock band has had the lasting impact of Led Zeppelin. Playing by their own rules, where hit singles held no importance and stylistic explorations knew no borders, Zeppelin not only added new sounds to rock's vocabulary, they had their own often imitated but rarely understood language.

While vocalist Robert Plant and guitarist Jimmy Page have told their stories often in the press, bassist, keyboardist and arranger John Paul Jones has rarely been quoted and, in fact, has seemingly left the world of rock music altogether. With the appearance of his soundtrack to *Scream for Help*, which features able assistance from Jimmy Page and Yes vocalist Jon Anderson, Jones has come out of hibernation and agreed to talk with GUITAR about the past, both recent and distant.

GUITAR: Like Jimmy Page, the first album you've released since the end of Led Zeppelin is a movie soundtrack. Is that a way of showing off your experiments in music without having to commit yourself to a sound, style or band?

JOHN: I know what you mean, but not really. This is an album of source music, which is music that strictly emanates from record players and radios as part of a scene in the movie. When somebody switches a radio on, something has to come out. This is different from what Jimmy had done before (***Death Wish II***), which is incidental music, which is the dramatic music. I've done both in this film. The thing about source music is that everything has to be different styles, otherwise it sounds like the same band every time you switch a radio on. It wouldn't be fair to say I was experimenting in music. I was actually fulfilling a brief, writing what people would hear on the radio if they switched it on.

GUITAR: Would you claim these songs for yourself if you did perform live sometime in the future?

JOHN: No.

GUITAR: It was the director's vision?

JOHN: No, source music isn't really tied to the film. It's just as you switch a car radio on, they need something to come out. They EQ it so it sounds tinny and play three seconds of something. We thought it would be much more interesting to use the full versions on a record than put incidental music on an album, which of course has no film to go with it, so it's fairly uneventful and boring. These stand up on their own as songs.

GUITAR: As a potpourri of different bands?

JOHN: That's right; that's exactly what it is.

GUITAR: On any of these songs is there a hint of what you might do if you were to form your own band today?

JOHN: No. I like them all, so to me I did them all honestly in the styles that were required. In fact, I come from sessions, arranging and the studio. So I'm used to doing all this. They are all mine.

GUITAR: This is pretty much what you were doing before Zeppelin.

JOHN: That's right, in fact that's much closer to the truth. That is what I was doing, everybody's record, in every different style, every day, for years and years and years. That hits it on the head. I've always wanted to play organ instrumentals like *Spaghetti Junction* with a big band. So the big band is a bunch of computers and synthesizers. Only the organ is actually real, as is Jimmy's guitar solo.

GUITAR: Was it strange to do a vocal for the first time?

JOHN: It was extremely weird. At least in my own studio, I could put a mike up, set a level and do it from there. I can make a fool of myself in my own studio and nobody gets to hear it. It's not too nerve wracking, but weird, yes it was. The early mixes sounded like instrumentals because the voice was so low. In fact, the record company said, Come on, it's supposed to be a song, where is the voice? I said it's there. They said, Turn it up, you can't get away with that.

GUITAR: Are you still playing bass on any regular basis?

JOHN: No, not really. I do a lot of contemporary classical music composing in England, for instrumentalists, small orchestras, live electronics and computers and all combinations of prepared tapes.

GUITAR: It sounds like you're going in a very unrock 'n' roll direction?

JOHN: This particular stuff is totally different.

GUITAR: Do you have any desire to do anything of your own using your past musical moves?

JOHN: No, not at all. The last band is a hard act to follow in that respect. I didn't like the touring that much. I find it very time consuming, which is the worst thing about it. When you're on tour you can't do anything else. I know you are only playing two or three hours a night but you spend the rest of your time hanging out in hotels. It's kind of tough. I want to do a lot of different things. I'd like to do more soundtracks, produce and write songs.

GUITAR: Will you produce rock bands?

JOHN: I think maybe solo artists. I wouldn't feel comfortable asserting my influence on a band. I've always felt that bands should produce themselves. I could show them how not to make mistakes. But with a solo singer it's always been traditional that they have an arranger. I think nowadays production is tied up with arranging and making the record. I'd like to do that and write songs.

GUITAR: I'm sure ***Scream for Help*** came out in England a while ago because I've never heard of the movie. Aside from this, the most recent public thing we've seen was the Live Aid Benefit where you reunited with Jimmy and Robert to do three Zeppelin songs. Was that a big decision to make?

JOHN: No, it came together quite quickly. Robert and Jimmy were in the States at the time and I think Robert was maybe

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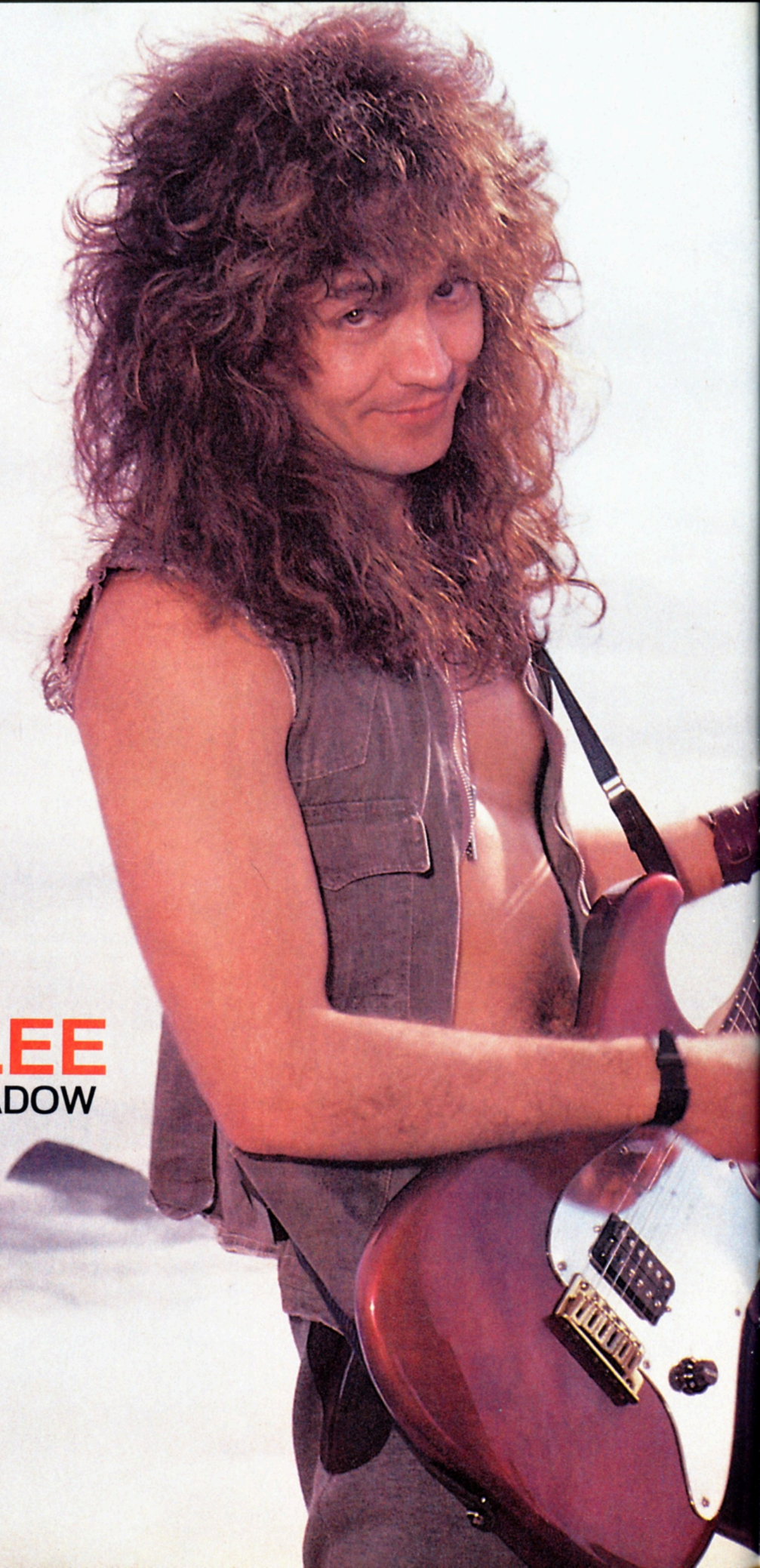
Jeffrey Mayer

The Cinderella dream of Jake Williams, a k a Jake E. Lee, came true with a twist that insured his place in rock history before he even recorded a note. For his glass slippers were the hand-me-downs of guitar legend Randy Rhoads. And on the other foot he wore the shoes of fill-in guitarist, Brad Gillis, one of the fastest rising stars on scene today. **Bark at the Moon** was a decent first effort, but a decidedly tentative step for all concerned. For Ozzy, it was his first studio recording since the death of his friend Randy. For Jake, it was his first time in a major league studio period. For both, it was a time for testing new waters. However, the result solidified the relationship between metal's own John Mayall (Ozzy has played with Tony Iommi as well as Rhoads and Gillis) and a young player schooled in music and open to suggestion. Now with their second album together, **The Giant Killer**, about to hit the stores, Jake spoke frankly to us about his past while leaving hints as to what the future may bring.

JAKE E. LEE

INTO HIS OWN SHADOW

by John Stix



Mark Weiss

GUITAR: Warren DeMartini of Ratt speaks of you as his mentor with great affection. At what point in your career did you teach him and what did you teach him?

Mark Weiss

JAKE: It was about six years ago, I was 21 when I first met him. I was playing in a popular San Diego club band. He came up after the show and said, 'Hi, I'm Warren. I think you're great. Can I come over and get a lesson from you?' I said I didn't give lessons. I didn't hear from him for a couple of weeks and then one day he called and said, 'I'm coming down; where do you live?' So he came over and started asking me all kinds of questions. He was there all day and all night asking how I hold the pick and what fingers I used to play what chords. He asked a lot about my vibrato and rhythm playing.

GUITAR: Was your band at that time an original or a cover group?

JAKE: It has half and half. We didn't play in bars, just teen dances to crowds of 7–800, doing covers of Aerosmith and Ted Nugent.

Mark Weiss

Jeffrey Mayer

GUITAR: Did you try to sound like Joe Perry or Nugent?

JAKE: It was sort of like what I'm doing with Ozzy now. I do it note for note, and keep on doing it that way until I get bored or it comes naturally enough to start putting my own stuff in. Generally, back then, if it was a solo that was too good to screw with, I wouldn't. That is, if anything I did would pale in relation to the original, I wouldn't change it. We did some Van Halen and I wouldn't screw with that too much. When we did Cheap Trick songs, I would play with those. I'd been playing the clubs since I was 16.

GUITAR: Were you naturally good on the guitar or did you do a lot of woodshedding before you let anybody hear what you were up to?

JAKE: I picked it up pretty quick, but then I'd been playing piano since I was six. That helps. I knew about music in general. I knew that putting two notes together would make a certain chord, a chord in heavy metal anyway; the root and 5th. I knew about scales and chords and the relationships between the two. The only thing I had to learn on the guitar was technique.

GUITAR: Did you fight learning the piano when you first started to play?

JAKE: No, I asked for piano lessons when I was six. I think I saw it in a movie with a real cool jazz player and I wanted to be him. I wanted to be a piano player for a week and it ended up being for the next ten years. I liked classical piano lessons for about two days and after that my parents bought a piano and I was more or less stuck with it. In the end, when I was 15 or 16, I grew to hate it. That's why I started playing the guitar. It was a bit of a rebellion thing. I was musically inclined and I wanted to play but I didn't want to play classical music and I didn't want to play the piano. My sister had a guitar and I picked it up and said, this is it, especially when I got a fuzz box and an amp. I turned it up in my room just to be obnoxious and bother my parents. I wanted to pay them back for all those years of piano.

GUITAR: What kind of guitar fantasies did you have when you first began?

JAKE: Alvin Lee was my first hero. I thought if I could play as fast as he did that is all I'd ever want out of life. I learned *Going Home* note for note. You listen to it now and it's not that fast. Back then, it was. I can play faster now, so I'm glad my wish wasn't granted.

GUITAR: Did your trained ears allow you to pick out lines quickly?

JAKE: I could pick them out pretty easily because of my piano training. For 10 years I'd been hearing all these classical chords with the two hands doing different things. So single notes sounded easy in comparison.

GUITAR: Did you take any guitar lessons?

JAKE: After about a year I decided to take some lessons but the guy told me there wasn't anything he could show me unless I wanted to start learning jazz. I didn't, so that didn't last long.

GUITAR: Were you always the lead guitarist in your band?

JAKE: I've always been the only guitar player period. I've always been in three-piece bands except for Ratt.

GUITAR: Most metal players are thought of as soloists, but you said you spent time with Warren discussing rhythm playing. I bet most of your fans spend more time with your solos than your chording.

JAKE: I think you're right. But I've always thought rhythm and that might be

a crossover from the piano. Leads were fine but every guitarist knows lead. Clapton was a big influence for me on rhythm guitar. He did some real interesting things with chords. On **Disraeli Gears**, if he had a C, D, E chord sequence, instead of just playing the root and 5th of each chord he'd find a common note to hold it together like a thread. He would put a melody on top of the chords so it wouldn't sound like thrash and crash. I'm sure that was something that I brought with me from piano playing as well. One good example of that is on the title cut of **Bark at the Moon**. I think rhythm guitar is at least as important as playing a lead, yet it barely gets any attention in heavy metal music. I think Rudolph Schenker of Scorpions is also someone to listen to for good rhythm playing.

GUITAR: Do you think that's a mistake that many guitarists make when they try and copy their guitar heros?

JAKE: Oh yes. In the early 70s the guitarist was the band and the singer was more or less there to fill the space between solos. That's also the way a lot of young guitarists see it today; for the singer to sing over you. Just play the chords and get through it, anxiously awaiting the solo. I would get bored doing that. I probably have more fun with rhythm playing, figuring out parts, than I do coming up with a solo. I'm always looking for that connecting thread between the chords and the melody. The leads I don't work out all that much; I just go in and jam away and see what comes out. But the rhythm is fun to piece together.

GUITAR: How many bands were you in before joining Ratt?

JAKE: Quite a few. I had my first band, a Navy bar band, a country band, a disco band. I played guitar in the orchestra for ***Oklahoma***. I was in a bar band in San Diego and then I was in Ratt.

GUITAR: What did you pick up from playing country music?

JAKE: There is some good guitar playing in country music. I got this thing where I take the tuning peg on the low E string and flatten it, from hearing Roy Clark on the banjo. I saw him playing and at the end of the song he flatted the note and brought it back up to pitch. I did it and kept getting lower and lower. I got some fingerpicking from country music. I don't do too much right now, but I learned about holding the pick and using my fingers instead of just the classical style of thumb and fingers or the rock style of just a pick. I use my ring, middle and pinky along with a pick. I think everybody should listen to everything. I know when I was 16 I went out and bought my Black Sabbath and Grand Funk and I didn't care about anything else. You can't really tell people they ought to go out and listen to something. If they want to, it's a good idea. You can get different ideas from different types of music. Hit a country rhythm, turn up the distortion and it can make for an interesting heavy metal song.

Glen La Ferman

GUITAR: What did the disco band give you?

JAKE: That helped me with my moves. The whole band had to do the same moves. In fact, before that I never moved at all. I was always sort of like Joe Perry or Johnny Thunder, standing there looking cool, with a cigarette in my mouth. When I got into this disco band, you had to move.

GUITAR: Did you think Ratt would make it, or was that just another stepping stone at the time?

JAKE: I didn't think they would make it. I met Stephen Pearcy because he was in a rival band to Teaser, which was the band Warren came to see. When I first met Stephen we were both booked to do the same party. When Teaser showed up, Ratt was already playing. We all got mad. We said, 'This is our

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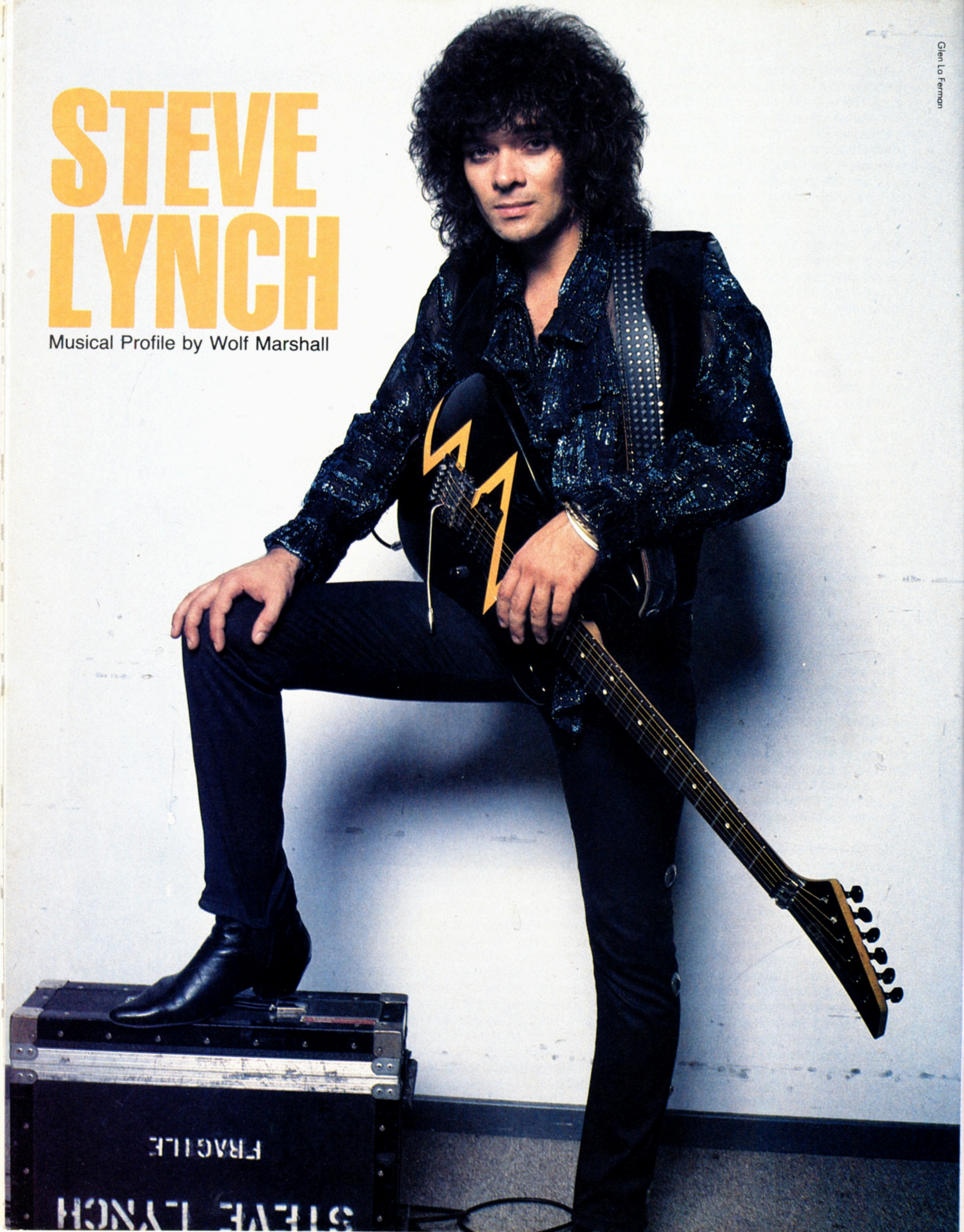
STEVE LYNCH

Musical Profile by Wolf Marshall



Glen La Ferman

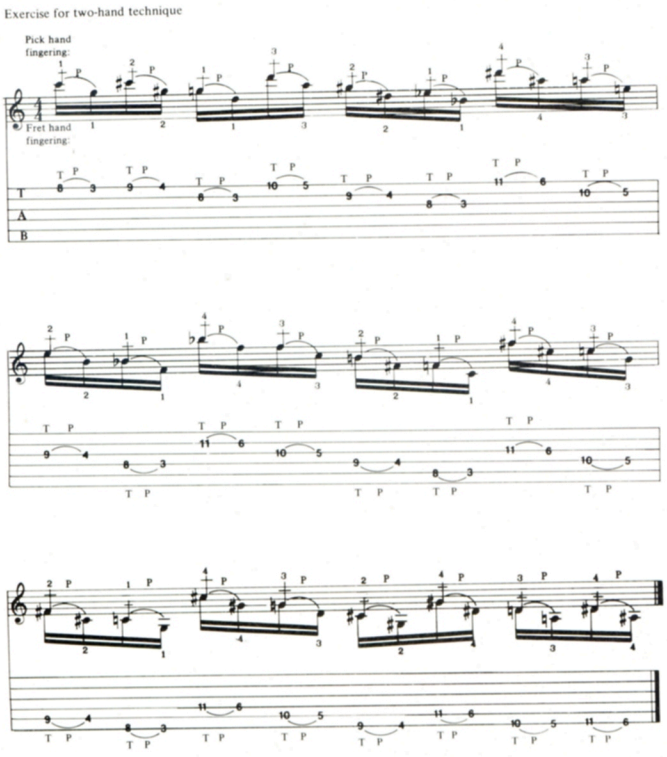
Evolution is a remarkable process. It often allows for two (or more) distinctly different variants of a single given idea. In the world of double-handed guitar exploits, the musical mainstream which exists outside the immediate Van Halen sphere of influence has produced, simultaneously and independently, such diverse developments as Stanley Jordan, Jeff Watson and Steve Lynch.

Steve Lynch began seriously playing the guitar the day Jimi Hendrix died. Inspired by the "feeling" of Jimi's artistry and persona, he advanced quickly on the instrument and soon found himself gigging around the U.S. and Canada with Top 40 bands. Due to the recommendations of Don Mock, Steve's teacher in his hometown Seattle, he made the move to L.A. in 1977 to study formally at G.I.T. (where Mock was, by then, a faculty member). During his stay there, he mastered theory and refined his guitar skills, paving the way for his incipient two-handed approach. The exposure to Emmett Chapman and his Stick (in seminar at G.I.T.) led to Steve's unique fretboard hammering style. He has written a book on the subject, ***The Right Touch***, (a Dale Zdenek publication, 1982) and is now preparing its followup edition. He went on, after graduation from G.I.T., to play with Savoy Brown, Greg Lake and Wolfgang before recording and touring with Autograph, the group in which he received international exposure and commercial success.

While we conversed (with guitars in hand) Steve shared quite a few valuable and interesting insights into his unusual playing style.

For those unfamiliar with the double handed approach or for those who are concerned with developing and maximizing the independence of right and left hand fretting, Steve has offered this warmup exercise especially for the readers of **GUITAR**.

EXAMPLE 1:



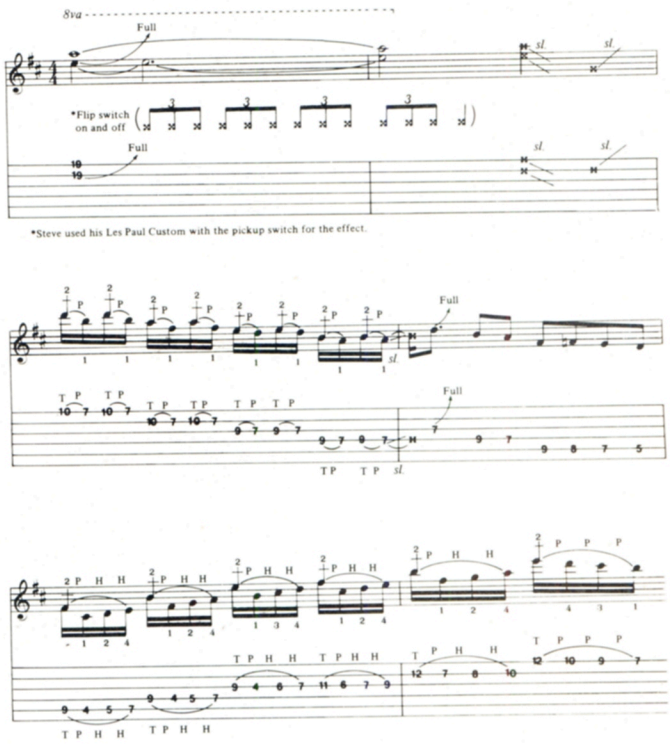
Steve's technique pointers:

1 Keep the tap-hand arm relaxed.
2 Maintain equal and even fingertip pressure in both hands when fretting.
3 The tap-hand thumb should be resting on the upper edge (near 6th string) for guidance and stability and to avoid fatigue in that arm.

Steve further recommends the lowest possible action be used on the guitar without causing actual notes to fret-out or create buzzing (audible through the amp).

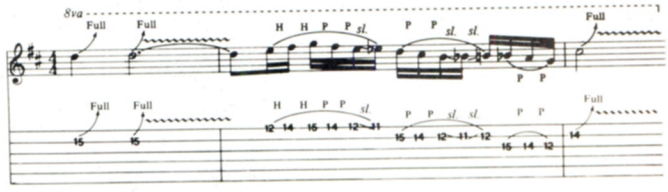
This phrase from *Nineteen and Non-Stop*, on the **Sign in Please** Lp, illustrates the joining of conventional guitar devices with the double-handed approach. The overall tonality is B minor. Notice the combination of a double-bend with switch flipping (keep front pickup volume control on 0 and the back pickup at 10 and flip the pickup selector switch back and forth to create the tremolo effect) in the first measure, the B minor pentatonic scale in the third bar and the rapid ascending diatonic scale (B Minor Dorian mode) in measures five and six.

EXAMPLE 2:

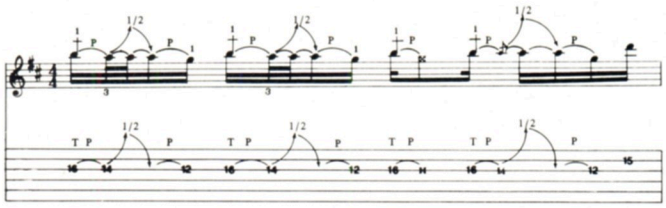


Mid-solo in the *Deep End* lead, Steve adds synthesizer-like phrasing (reminiscent of Jan Hammer) after a smoothly executed chromatic blues line. This connection between the more standard phrase (section A) and the fingerboard tapping (section B) is seamless.

EXAMPLE 3A:

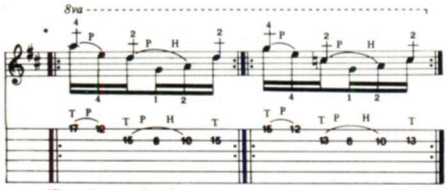


EXAMPLE 3B:



When Steve demonstrated the next example, the closing phrases of the *Deep End* solo, he mentioned his appreciation for Allan Holdsworth and his very legato approach to wide interval melodies. This particular phrase has a quality similar to Allan's style, with intervals of 4ths and 5ths playing an important part in the open, spacious sound of the lines.

EXAMPLE 3C:

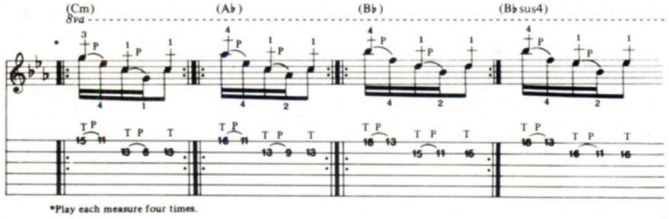


*Play each measure four times.

It was interesting to learn that Steve used to think Holdsworth played his wide interval melodies double-handed. This prompted him to begin utilizing that intervallic concept with his own two-hand fretting patterns and add another dimension to the style.

The *Thrill of Love* features some tonal applications of the tapping approach. The chord progression at this point is derived from the C minor Aeolian mode. Notice the chord changes implied in the arpeggios and the smooth voice leading between the chord forms themselves.

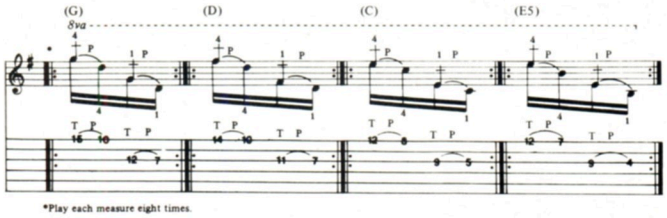
EXAMPLE 4:



*Play each measure four times.

The use of interval structures is further employed in the solo to *Friday*. Here, Steve uses octaves in both hands but pitched at different intervals apart. This ability to "split the thinking" into two sections of the fingerboard relates to the type of split-interval playing necessary to master Emmett Chapman's Stick.

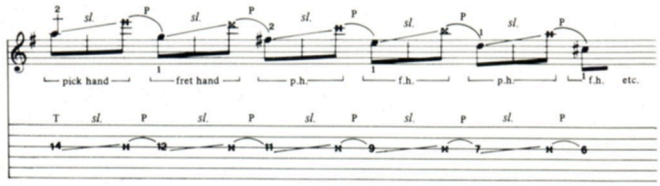
EXAMPLE 5A:



*Play each measure eight times.

Steve adds a flamboyant touch to the opening of the same solo when, in the second phrase, he "walks the diatonic scale" down the fingerboard on the same string in a series of slides and hammer on/pull-off sequences. "Pulled-off-to" notes should be prefretted.

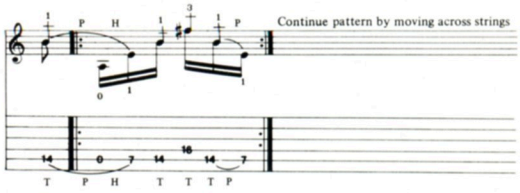
EXAMPLE 5B:



On the second Autograph album, **That's the Stuff**, Steve shows growth and finesse as a musician and performer. He is accorded an a capella solo spot appropriately named *Hammerhead*. Here are a few of the main points of interest.

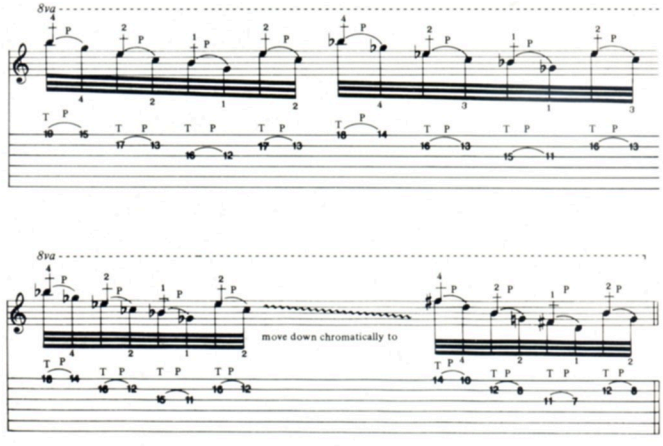
1 The opening riff is comprised of perfect 5th intervals in a stack. This is repeated ostinato style and moved across the strings.

EXAMPLE 6A:



2 This C major seventh arpeggio again uses perfect 5ths and 4ths pitched a major third apart (the same shape again in both hands). It is taken down chromatically with minor alterations in the voiceleading (CMaj7 to Cm7♭5).

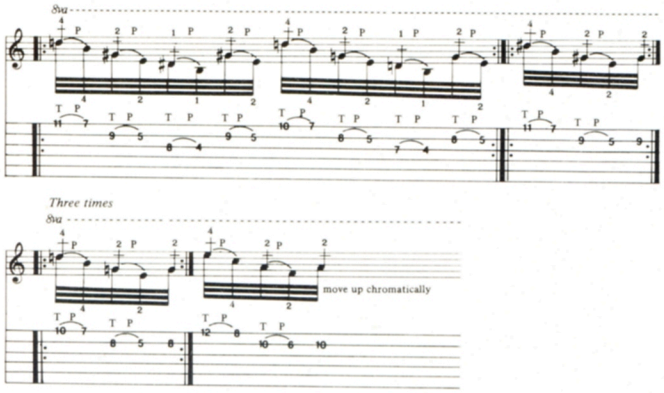
EXAMPLE 6B:



The mood created by this piece, in general, is substantially different from the other pieces in this genre. While many guitarists tend to exploit the Baroque/Classical triadic harmonic vocabulary, first hinted at in Van Halen's *Eruption*, Steve has given this solo a very impressionistic, modern treatment a la Debussy or Ravel. Largely this is due to expanded chord structures of seventh and ninth tonalities, and the use of wide as opposed to close intervals (Steve Lynch trademarks).

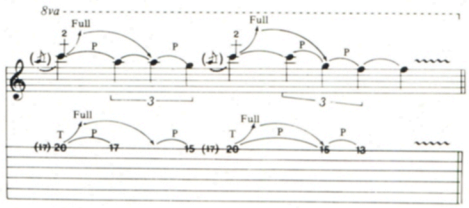
3 The finale contines to explore the chordal arpeggios begun in the previous excerpt. A shift from major to minor 7ths using very subtle voice-leading is the key point here (Emaj7 to Em7).

EXAMPLE 6C:



4 This final phrase shows another application of bending added to double-handed technique. By bending and releasing while hammering-on and pulling off it is possible to create long, sustained melodies with extremely smooth contour. This segment uses only one string yet makes a great deal of music.

EXAMPLE 6D:



Steve Lynch uses Charvel Strat-style guitars (with the Autograph wave form logo on the front) with Kahler vibrato-bars and either EMG or Seymour Duncan custom pickups. He plays through a rack of effects including an Ibanez HD 1500 Harmonizer, DM 1000 Digital Delay and UE400 Multi-Effects into Carvin X100B amp heads (in stereo) utilizing four 4x12 Carvin speaker cabinets with Celestion speakers. ■

Continued from page 54

JOHN PAUL JONES

going to play with Eric Clapton or someone like that. Then Jimmy said he was around the area so they'd get on the stage together with somebody else. They thought, if we're getting up together why don't we do a Zeppelin song? I was talking to them on the phone and said if you're going to do a Zeppelin song I'll come over and we'll do it. We rehearsed for a good hour and a half for Tony Thompson's benefit. Phil Collins didn't rehearse with us at all.

GUITAR: Was it comfortable to play those songs again?

JOHN: It was great. It felt like an old gig. Once you're back into it, it's like you never actually left.

GUITAR: Was there any particular reason why you chose to play *Rock and Roll*, *Whole Lotta Love* and *Stairway*?

JOHN: You couldn't get on and not do *Stairway to Heaven*. *Whole Lotta Love* was fairly popular in its time, too. It was traditional to start with *Rock and Roll*. We started a lot of shows with that.

GUITAR: There are all kinds of stories that the three of you will be doing new things together. True or false?

JOHN: There's no point in rehashing old glories. We're not going to say that we're not ever going to do anything together again.

GUITAR: It's not out of the question but it's not on the boiler.

JOHN: Right; you said it well.

GUITAR: In looking at the songs you cowrote with Led Zeppelin, it's obvious that your strongest influence on the music is on **In Through the out Door**. It took a long time for you to assert yourself as a writer.

JOHN: That's interesting.

GUITAR: Is there a reason for that?

JOHN: I got a new keyboard around then. That simple reason, that I got a Yamaha GX-1, and I suppose I was using it quite a lot.

GUITAR: When it says things were cowritten, what was the blend?Would somebody come in with a frame and you'd jam?

JOHN: There was every conceivable configuration. Somebody would come in with as you say a framework or a structure. Other times we'd start playing or we'd be jamming and come across a riff. Then we'd pick that riff out and work on it. *Black Dog* is actually my riff.

GUITAR: *Whole Lotta Love* is brilliant. It's just an E chord. Only John Fogerty matched it for its intense simplicity. It's an incredible recorded performance. Did you ever think it might need more?

JOHN: That one riff was right for the song. The songs dictate how they are arranged. If you listen to a song it tells you what to do with it.

Jeffrey Mayer

GUITAR: Was it hard to record. It had to be right or it would have been a bomb.

JOHN: No, it was done quite quickly, come to think of it. It was on **Led Zeppelin II**. We did that album really quickly. Not as quickly as the first album which was done in 30 hours, mixing and everything.

GUITAR: All of the albums sound live.

JOHN: It was traditional to do it that way. We nearly always tried to record when we'd come back from a tour, so we were ready to play. We went straight into the studio.

GUITAR: Would you perform the new songs in front of an audience before you recorded them?

JOHN: No, then we would perform off the album. You never knew what was going to go onto the album. We'd record a lot of songs, then if they were good they went on, if they weren't they got chopped.

GUITAR: What was it like going from being a studio player to having a band of steady mates?

JOHN: It was very nice. I used to be in a band before I was in the studios, which is going even further back. In fact, I remember in 1964 I promised myself I would never go on the road again.

GUITAR: Wrong!

JOHN: It never works out, does it? With Led Zeppelin it was a different experience again. It was perfect timing for me; I had had enough of studios.

GUITAR: You were Herman's Hermited out?

JOHN: I arranged for them. I did all the string and brass parts on *Kind of a Hush* and *No Milk Today*. I directed the orchestra and wrote all the parts out. I also enjoyed doing *Beck's Bolero* with Jeff Beck.

GUITAR: I love what you did with *I'm Gonna Crawl*, with those syrupy strings and crunge guitar.

JOHN: It just came out. We were laughing around. It was one of those sort of intros they used to do in those days. Often they'd pull a blues artist into the studio and give him this sort of tongue in cheek lush string intro which was totally out of place. I think it worked.

GUITAR: Didn't you start out on keyboards?

JOHN: Yes, I was initially a keyboard player. I actually took up the bass because the first group I wanted to play with didn't need a piano player. They needed drums or bass, and I thought drums looked heavier and I couldn't get them in a bus so I took up the bass. I thought, it's only got four strings, it can't be hard.

GUITAR: Was it?

JOHN: Not in the early stages. Bass is very easy in the early stages because you don't have to contort your hand to make a chord.

GUITAR: Did you view the bass as the organ pedals?

JOHN: No, I used to love a record called *Shaking All Over*, by Johnny Kid and the Pirates, which had this classic rock 'n' roll bass line on it. It was an enormous bass sound. At that time, in the summer on the beach, it was coming out of every juke box. That did it for me. I said what is that? I'd like to make that sound. I used to play in a lot of rhythm & blues bands and it's great being on bass.

GUITAR: I hear some James Brown in Zeppelin.

JOHN: James Brown was one of my favorites. Although the first rock record I bought was Jerry Lee Lewis' *Great Balls of Fire*. It was the sound of the voice and the record.

GUITAR: Does having a knowledge of the piano help you to play bass?

JOHN: They are both harmonic instruments as opposed to melodic instruments.

GUITAR: When you recorded bass and keyboards, which would go down first?

JOHN: We'd do the rhythm section first. Keyboards would always be added on afterwards, even on the new album. But there's nothing real on this album at all. It's all computers. *Spaghetti Junction* started out with the organ track first and then I put the bass on. *Bad Child* is computers. *Take It or Leave It* has real bass on it. Generally the rhythm section goes first.

GUITAR: Did you ever feel you had to overplay because you were a trio?

JOHN: Oh yeah, you had to keep fairly busy, especially when Jimmy would take a solo, because then there's only bass and drums. So you have to fill the spectrum. It can be musically done. That was the idea. Apart from playing a lot more notes, that's not necessarily the way you

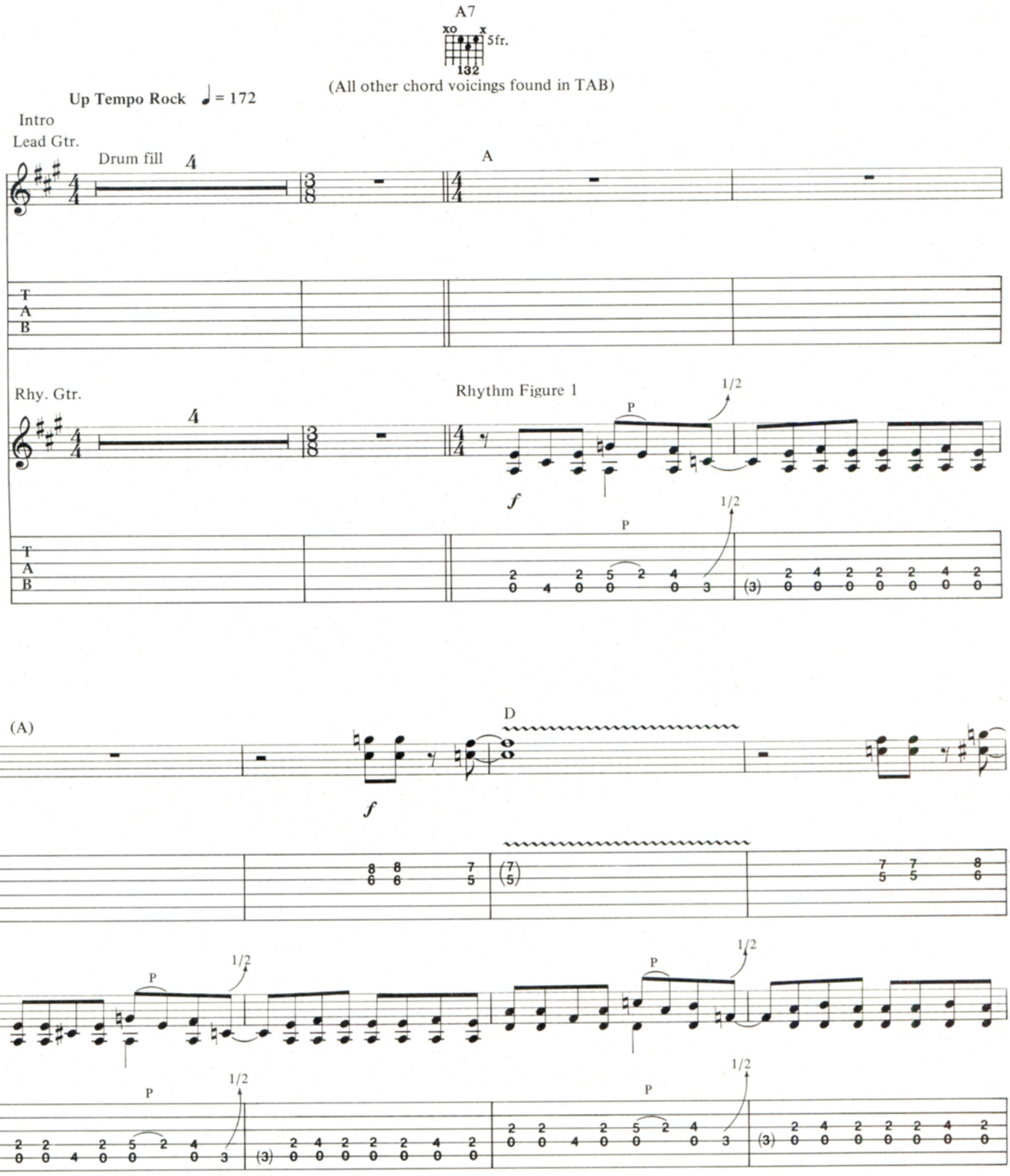
Continued on page 80

TABLATURE EXPLANATION PAGE 98

ROCK AND ROLL

As recorded by Led Zeppelin
(From the album Led Zeppelin/Atlantic 7208)

Words and music by
Jimmy Page, Robert Plant,
John Paul Jones and John Bonham



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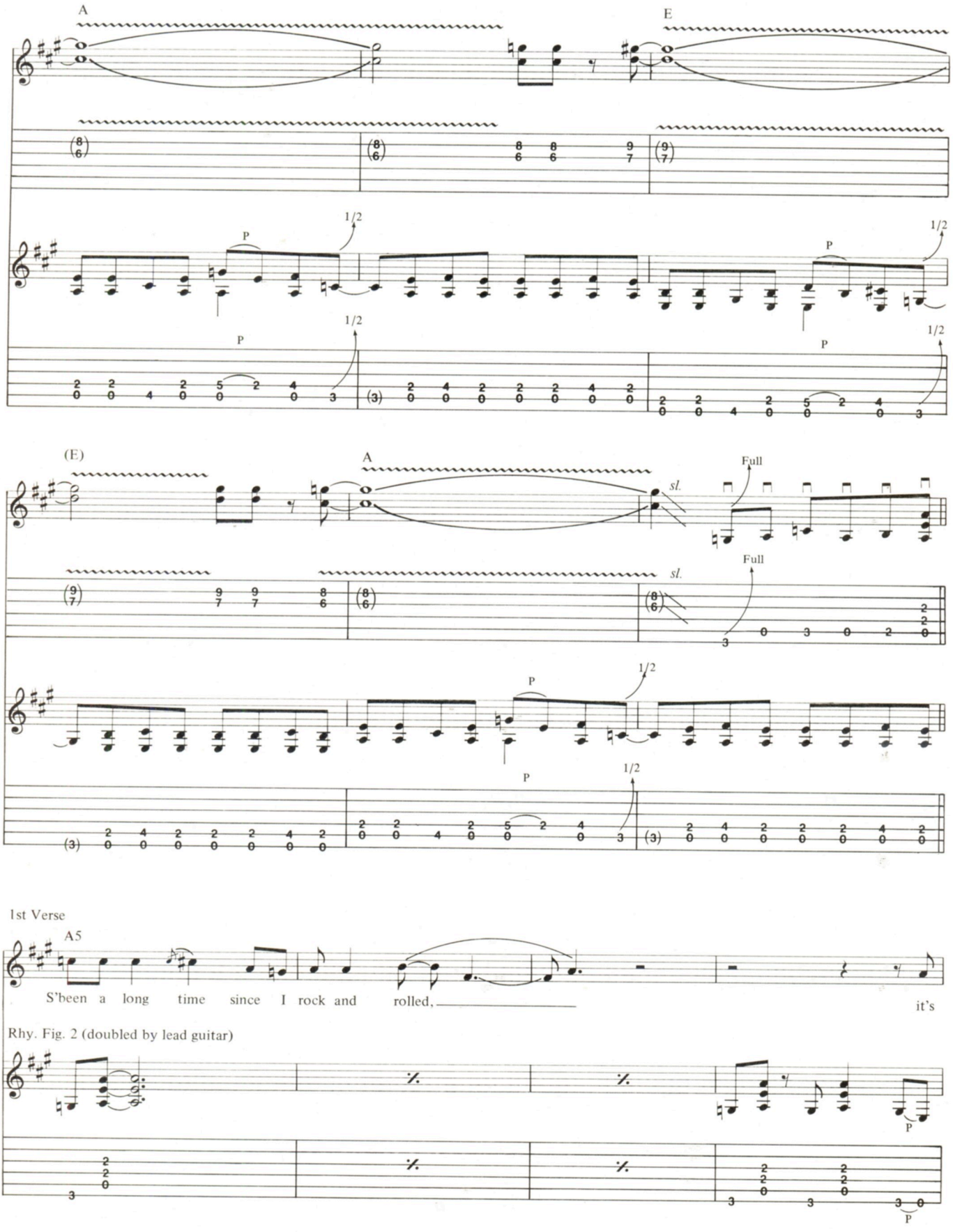
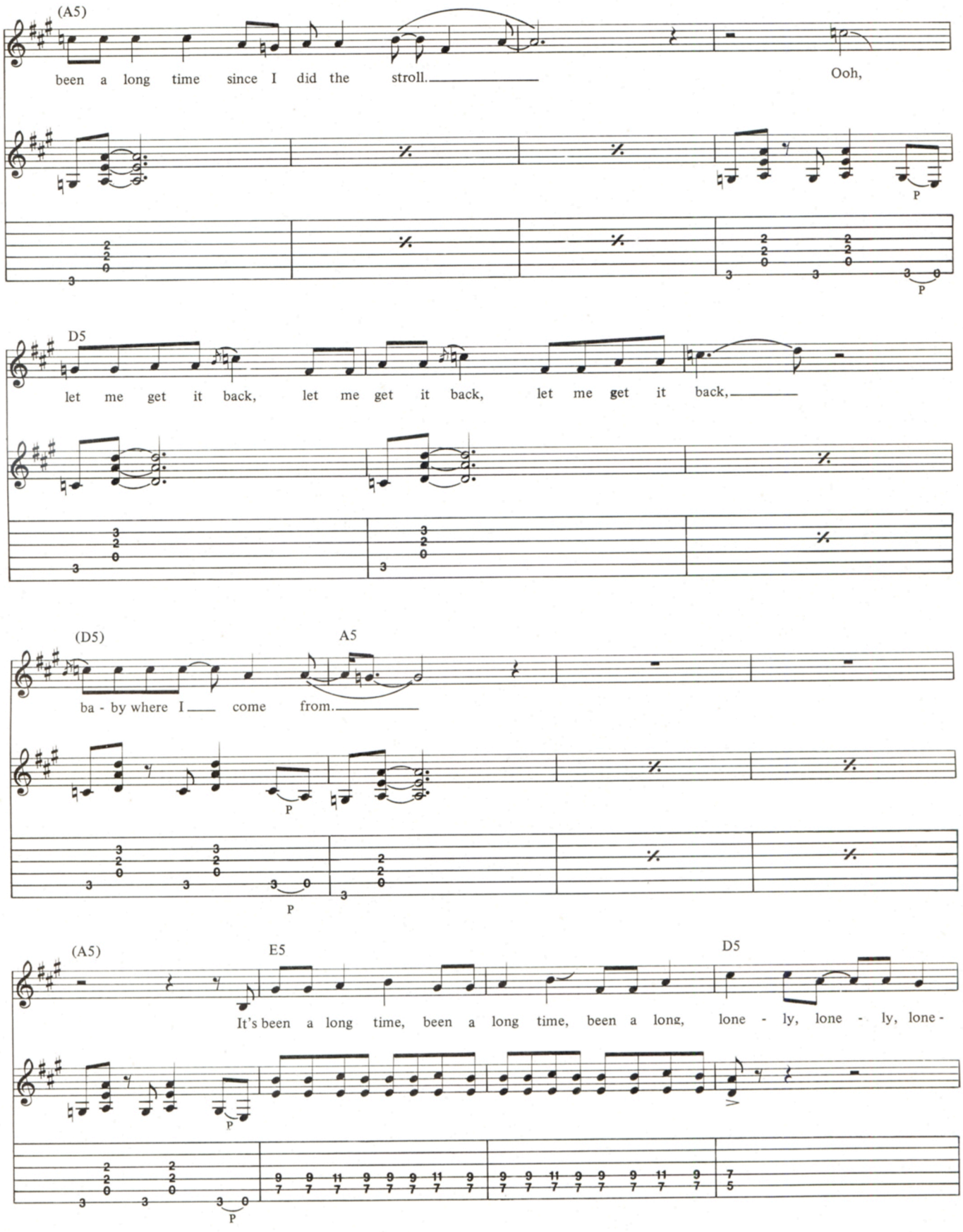
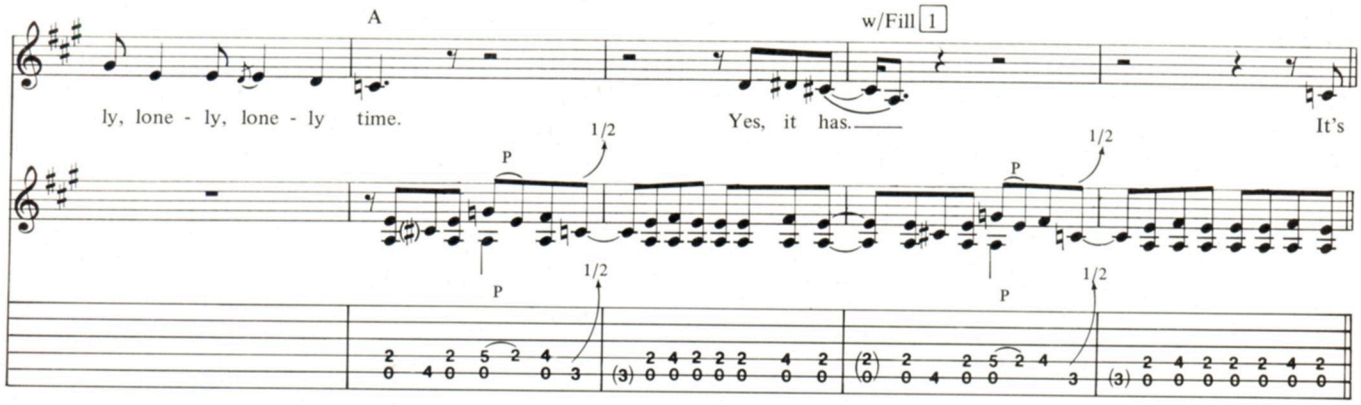
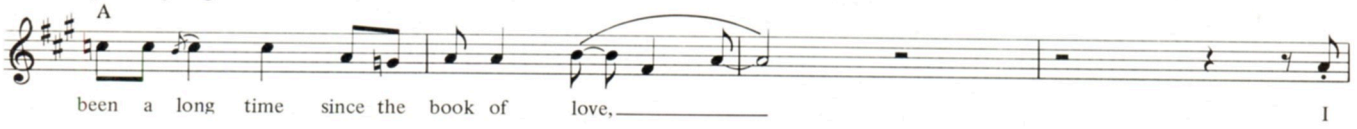

A
E
P
1/2
(E)
A
sl.
Full
1st Verse
A5
S'been a long time since I rock and rolled, it's
Rhy. Fig. 2 (doubled by lead guitar)

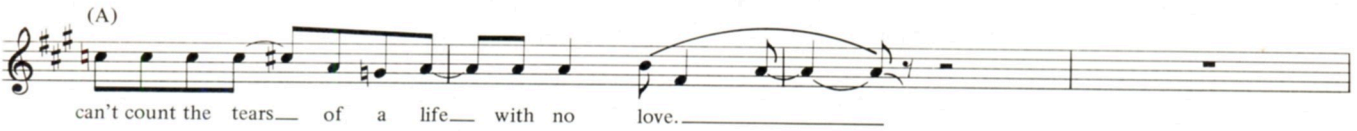

(A5)
been a long time since I did the stroll.
Ooh,
P
D5
let me get it back, let me get it back, let me get it back,
(D5)
A5
ba - by where I come from.
P
P
(A5)
E5
D5
It's been a long time, been a long time, been a long, lone - ly, lone - ly, lone -
P
P

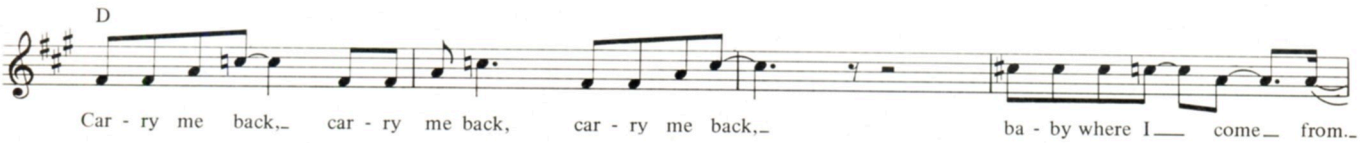


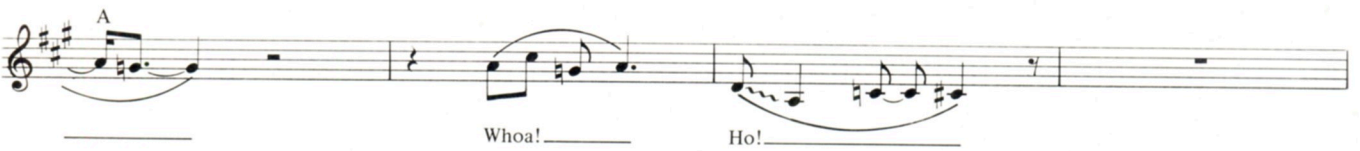
2nd Verse

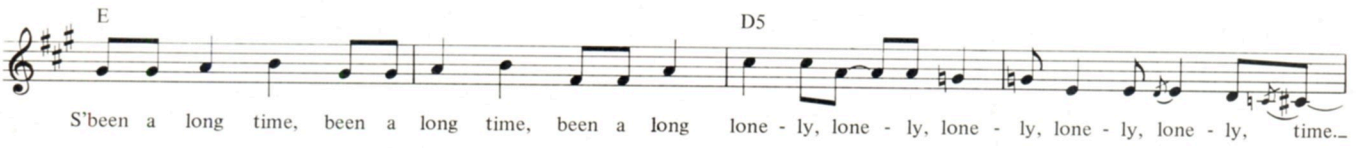
Repeat Rhy. Fig. 2

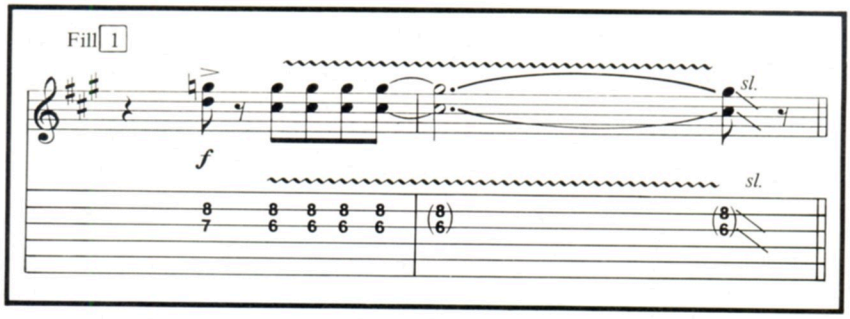


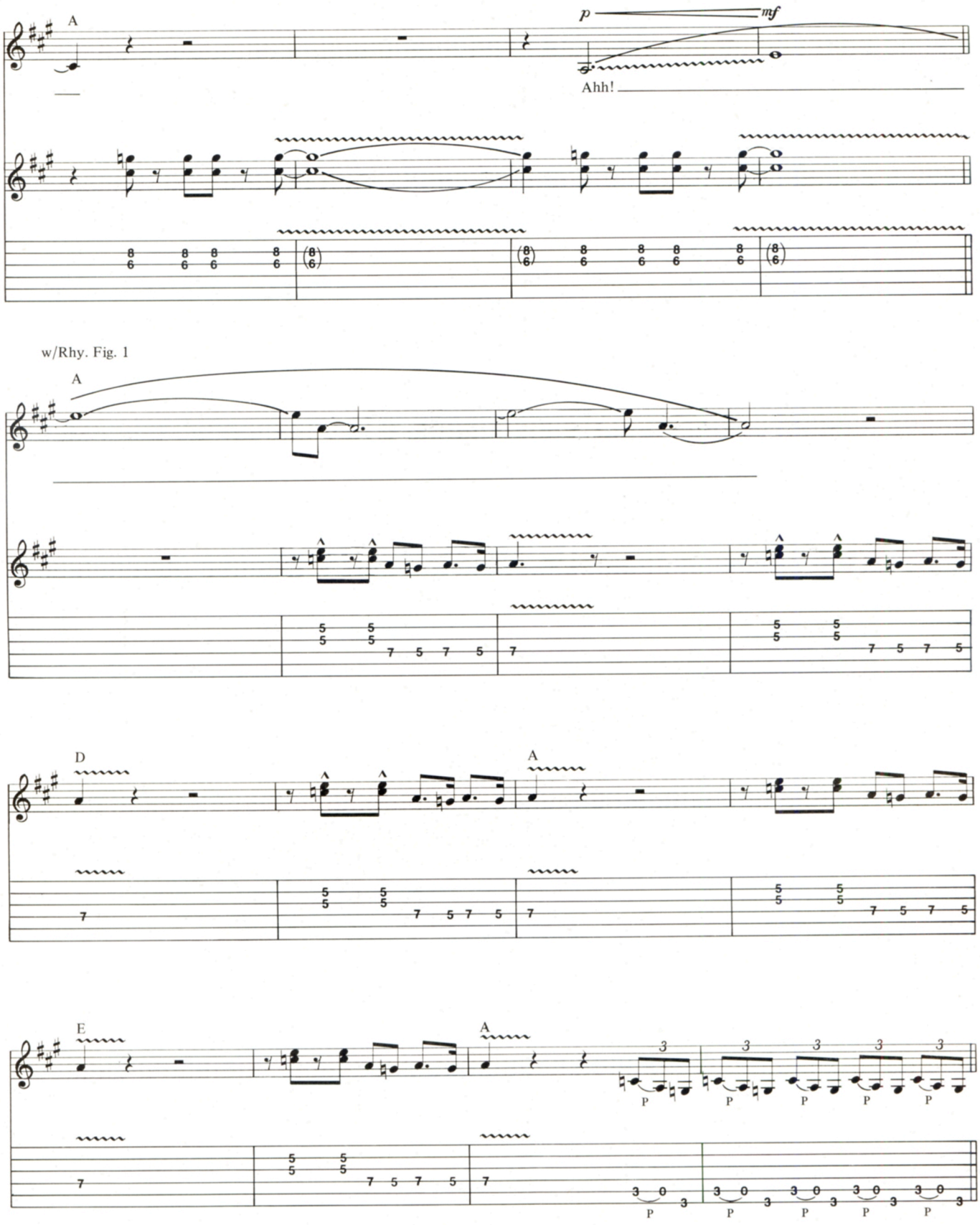


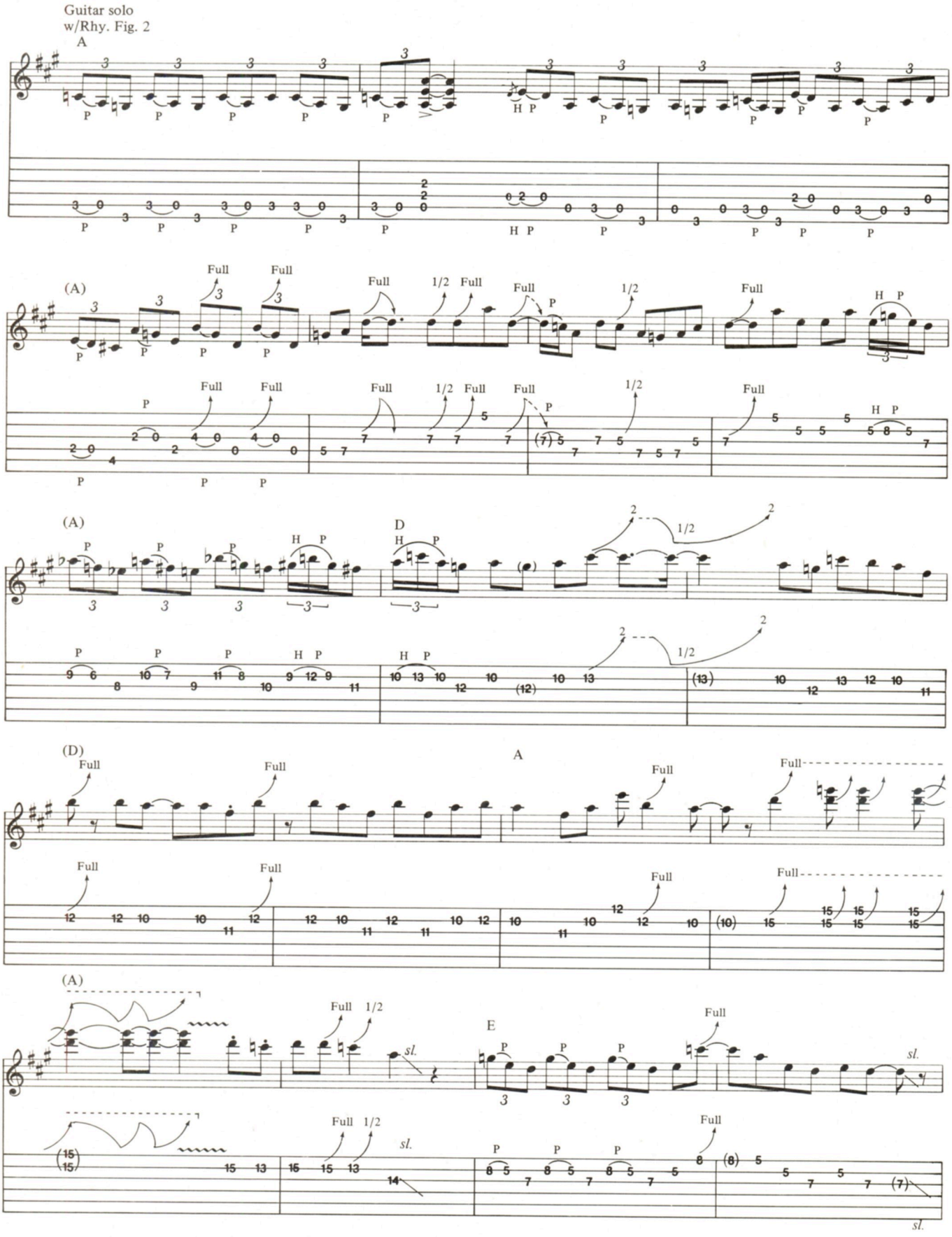


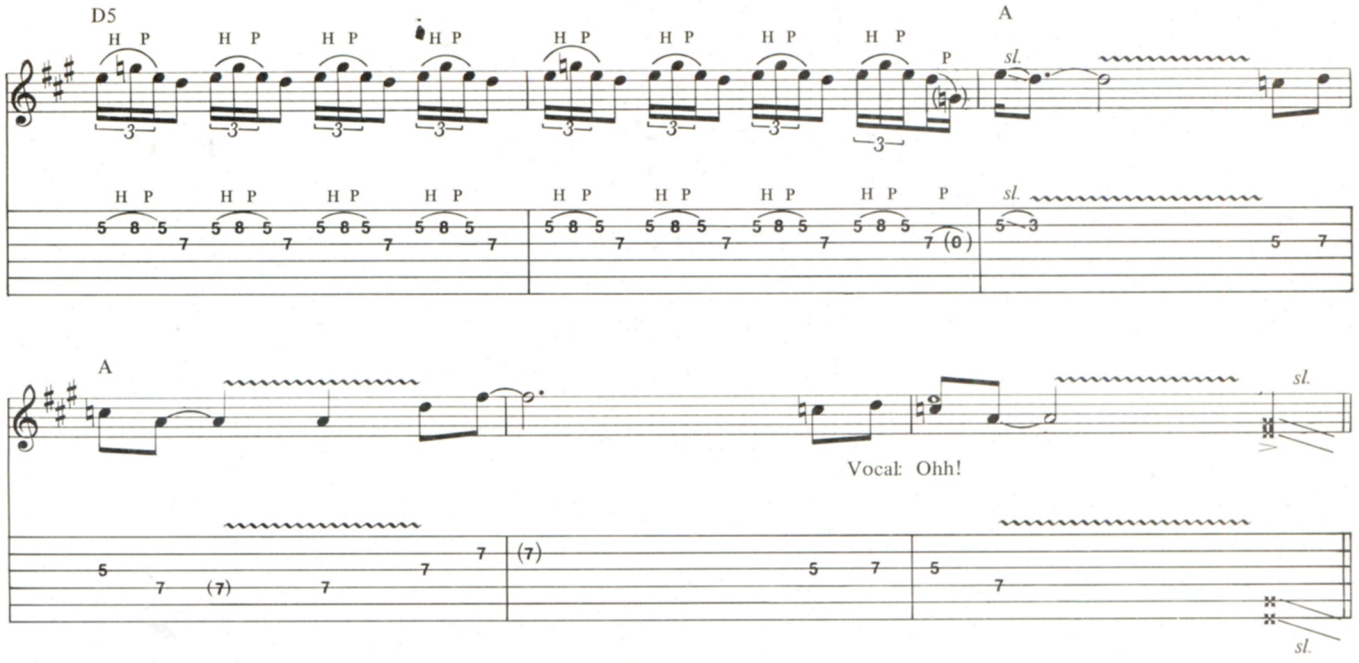






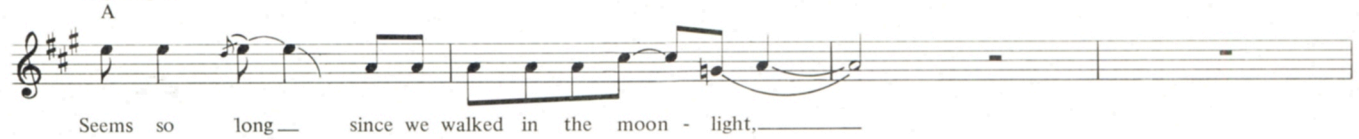

A
p
mf
Ahh!
w/Rhy. Fig. 1
A
D
A
E
A

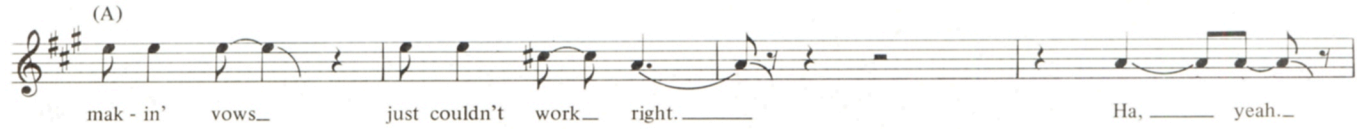

Guitar solo
w/Rhy. Fig. 2
A
(A)
Full
1/2
H P
D
(D)
E
sl.

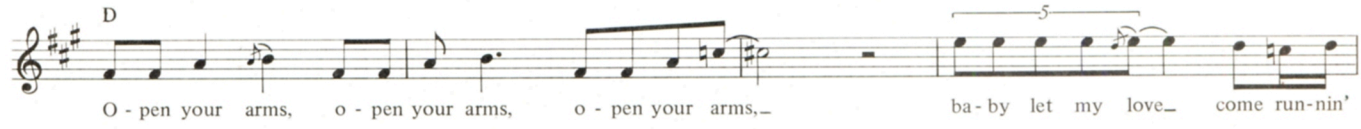


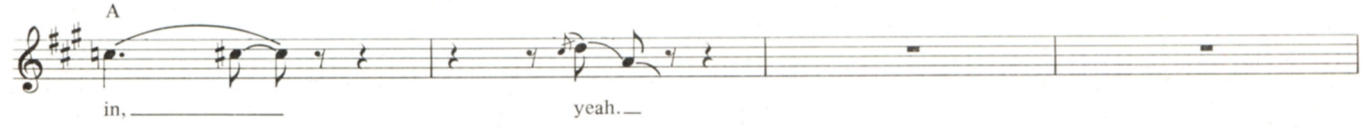
3rd Verse

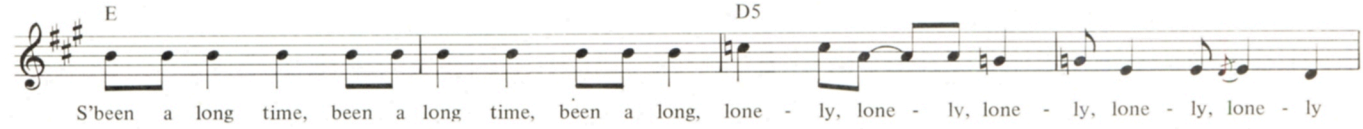
Rhy. Fig. 2

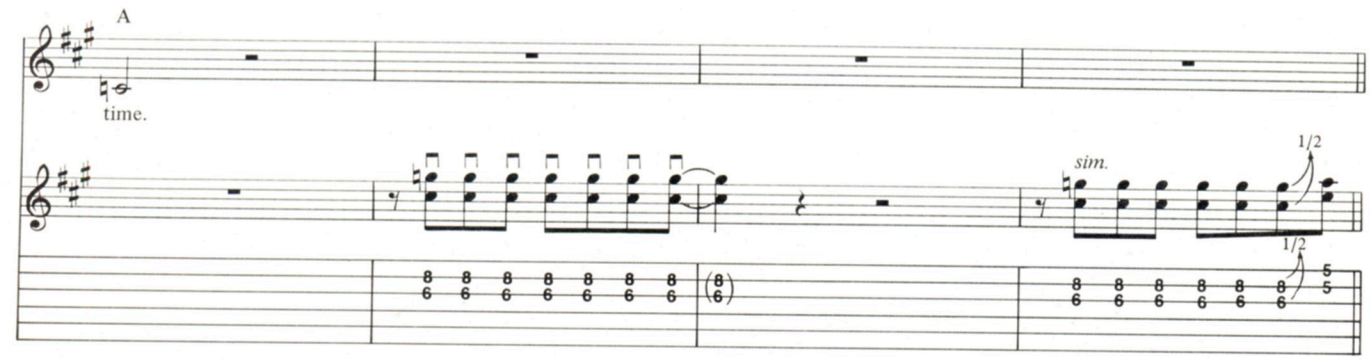




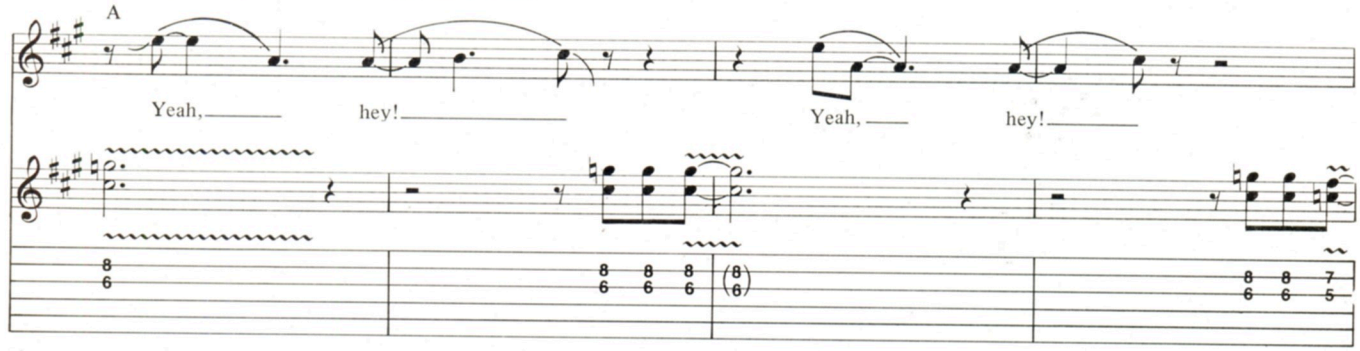


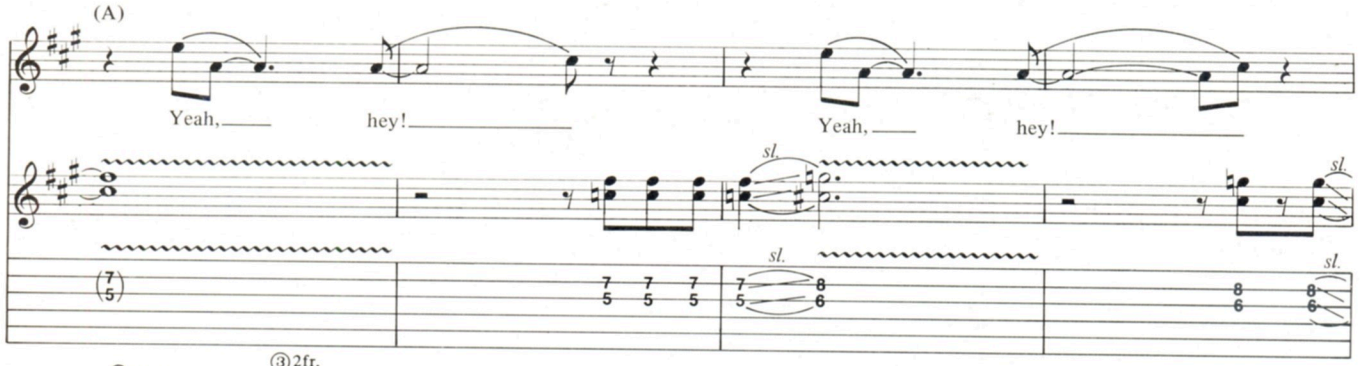


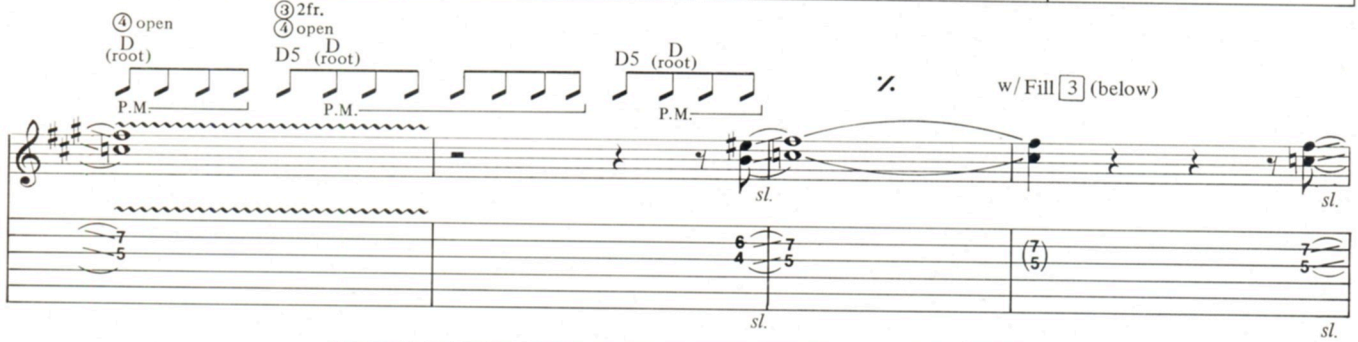


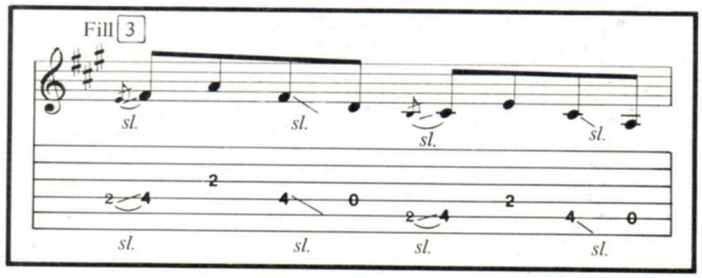


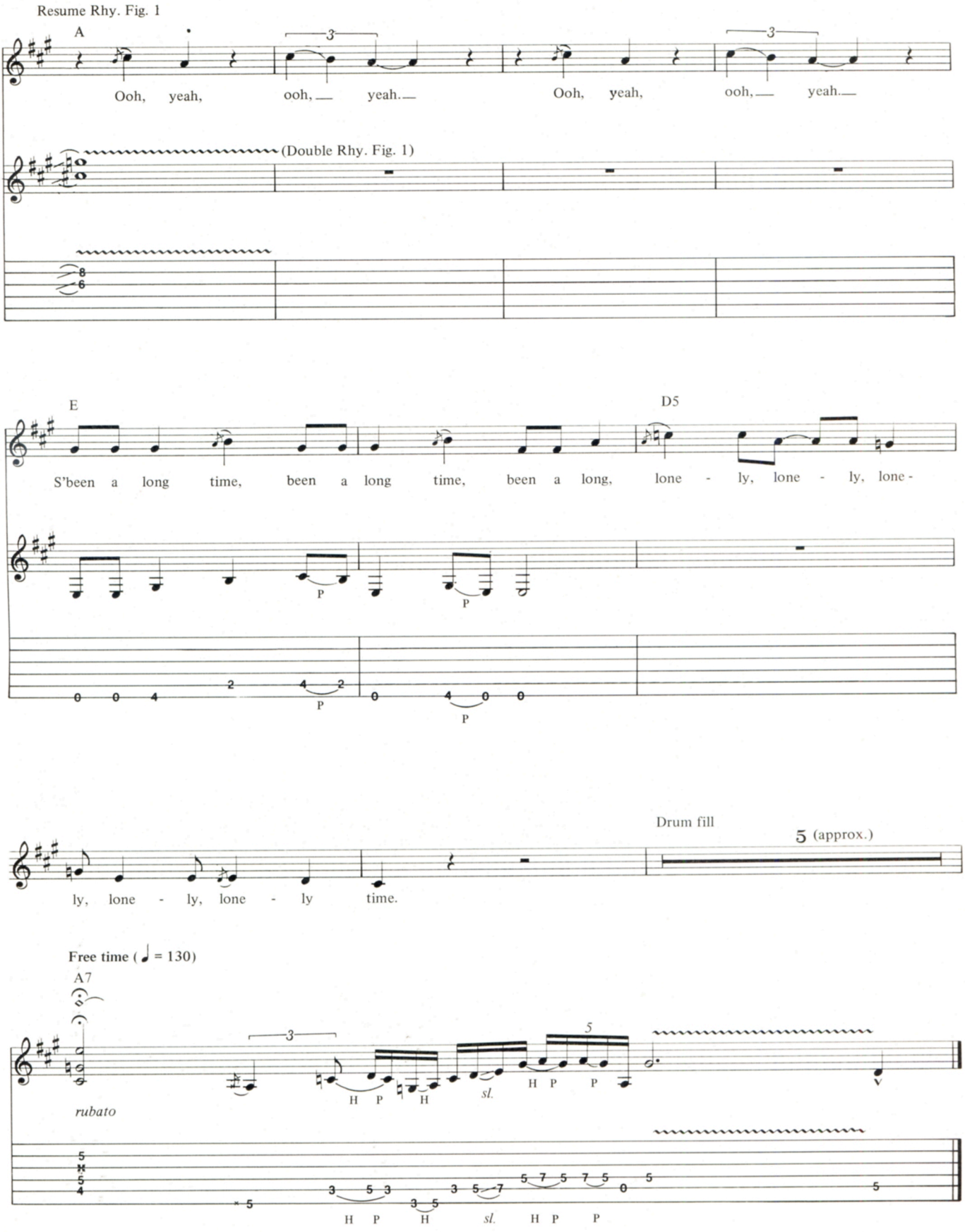
w/Rhy. Fig. 1 (play 1st 4 bars of Rhy. Fig. 1 twice)





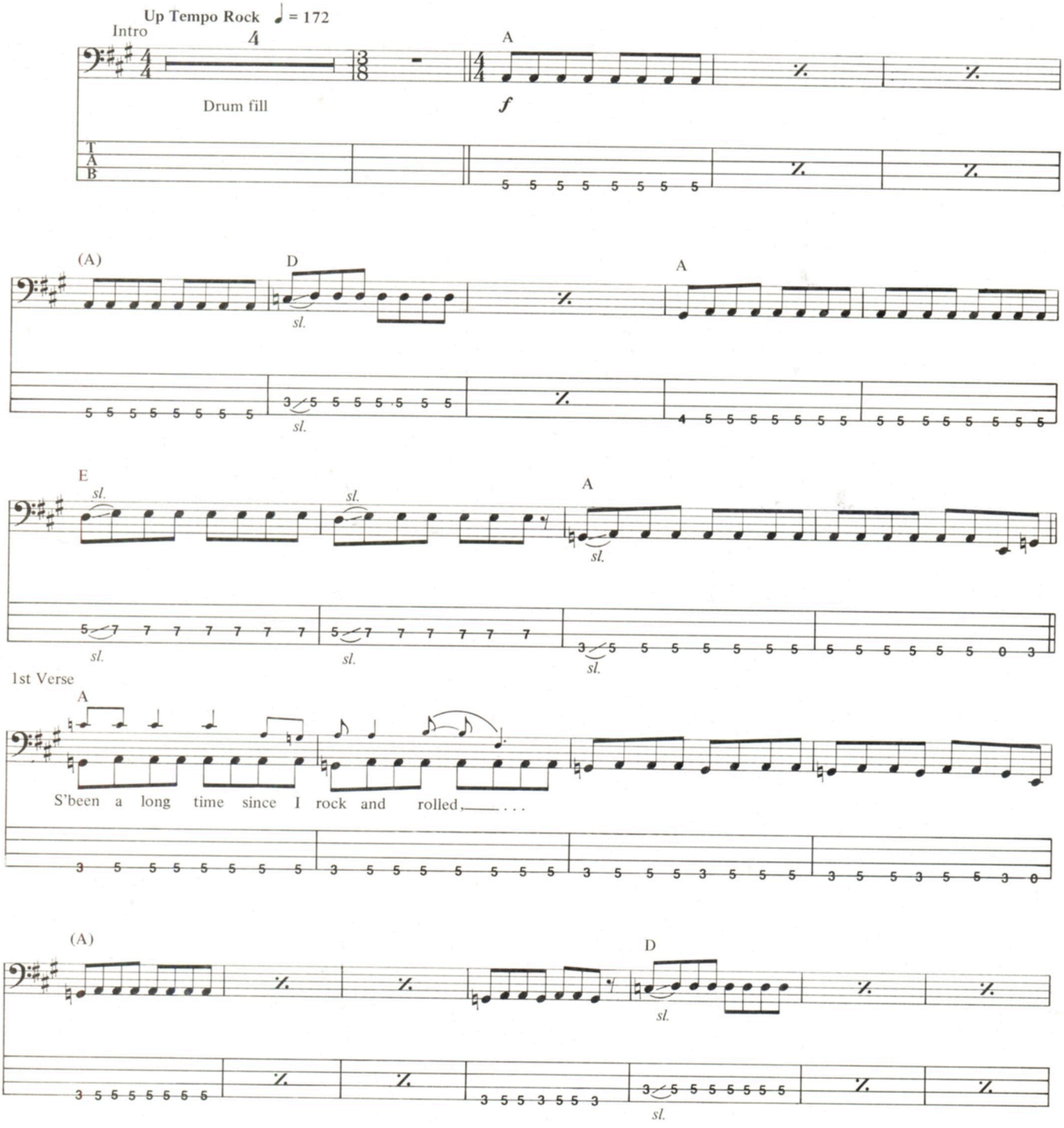


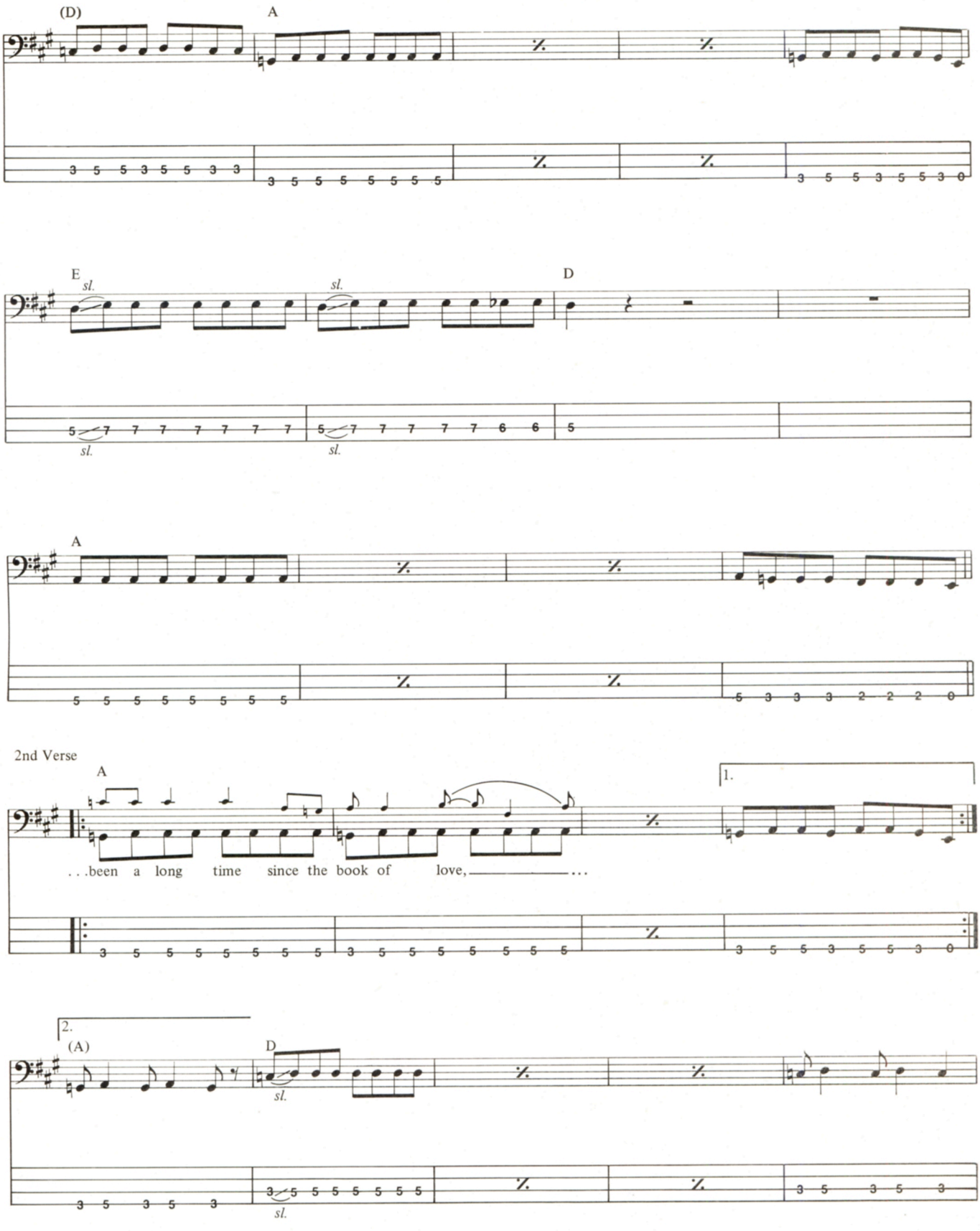


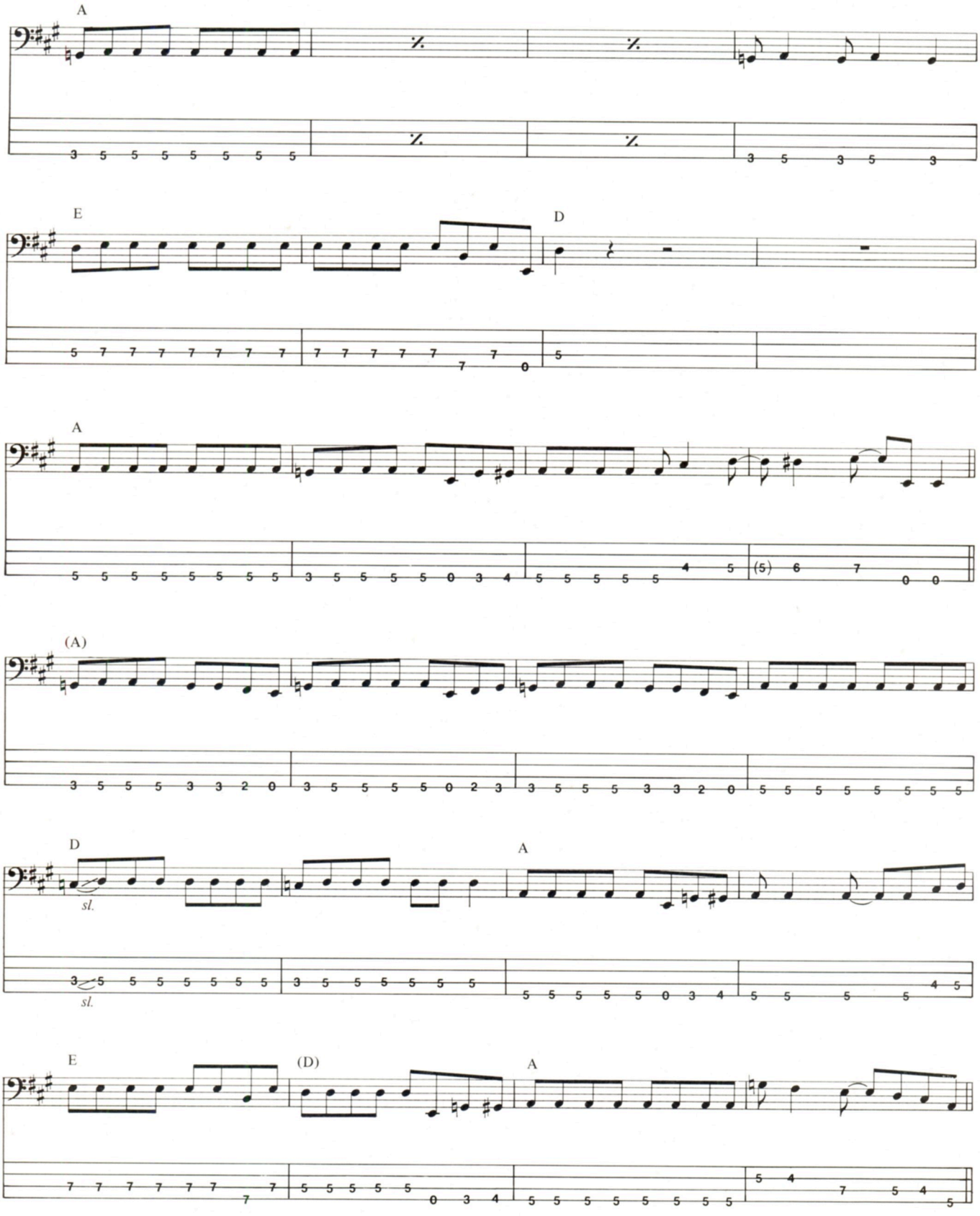

Resume Rhy. Fig. 1
A
Ooh, yeah, ooh, yeah. Ooh, yeah, ooh, yeah.
(Double Rhy. Fig. 1)
E
D5
S'been a long time, been a long time, been a long, lone - ly, lone - ly, lone -
Drum fill
5 (approx.)
ly, lone - ly, lone - ly time.
Free time (= 130)
A7
rubato
H P H sl. H P P
H P H sl. H P P

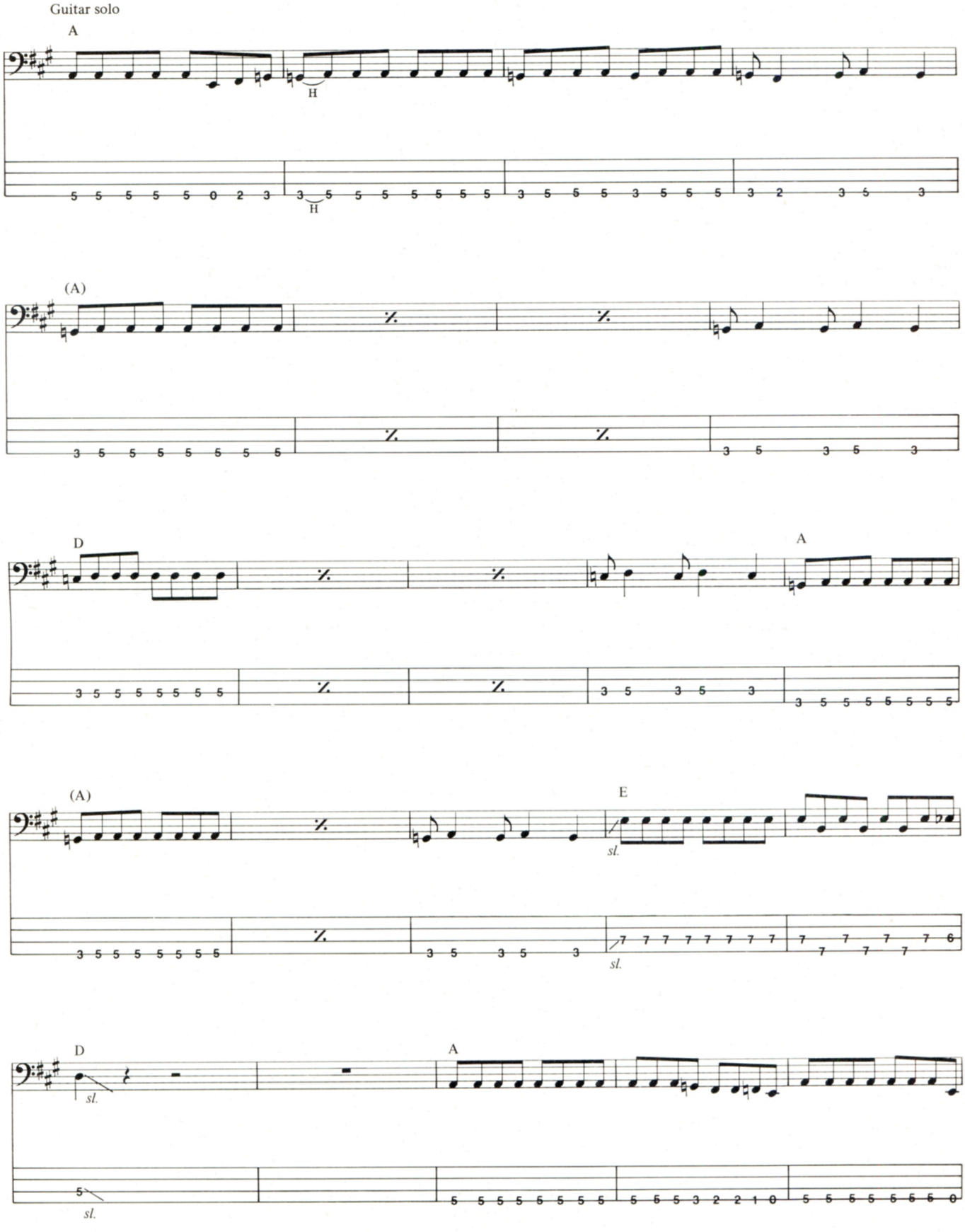
BASS LINE FOR

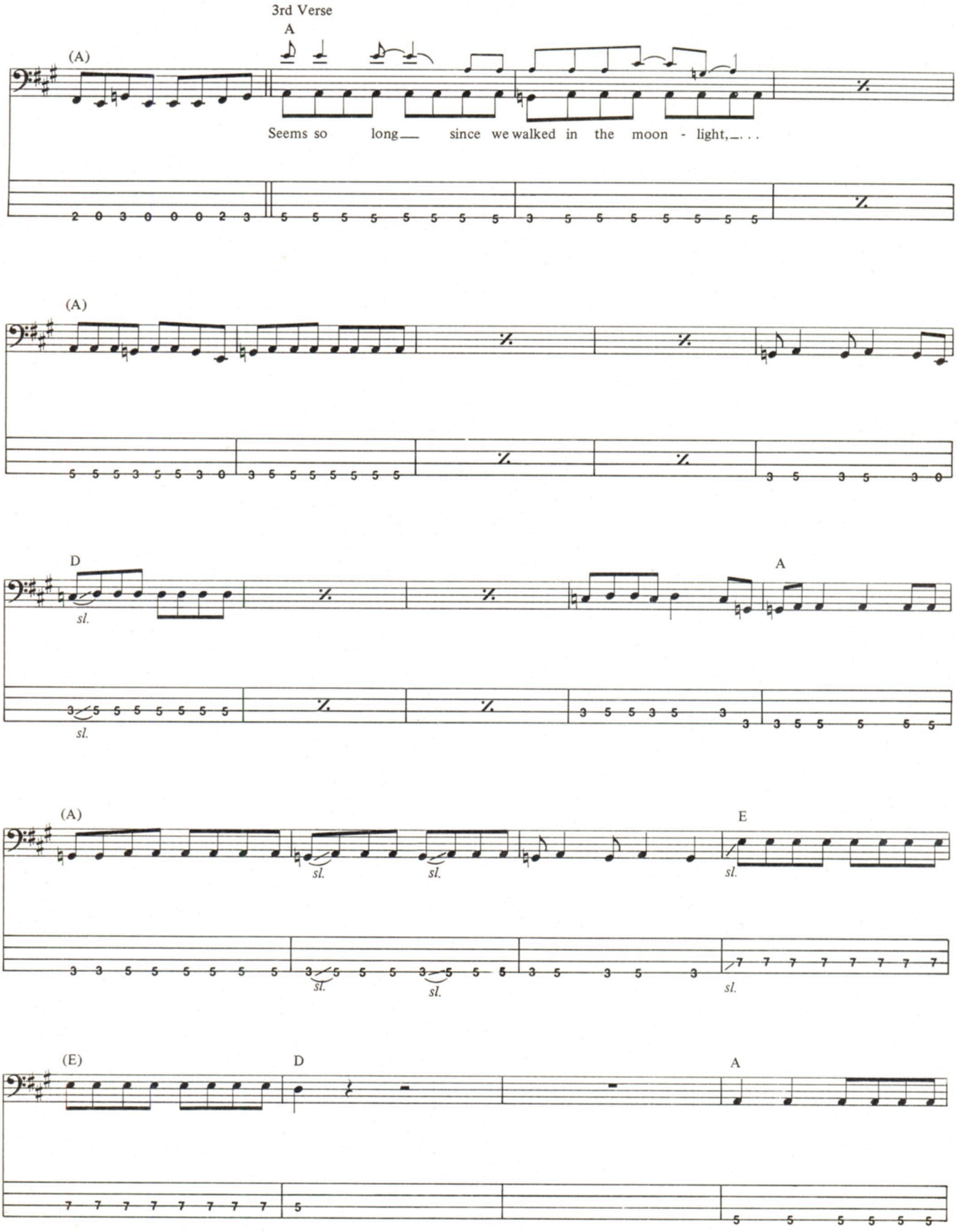
Rock and Roll

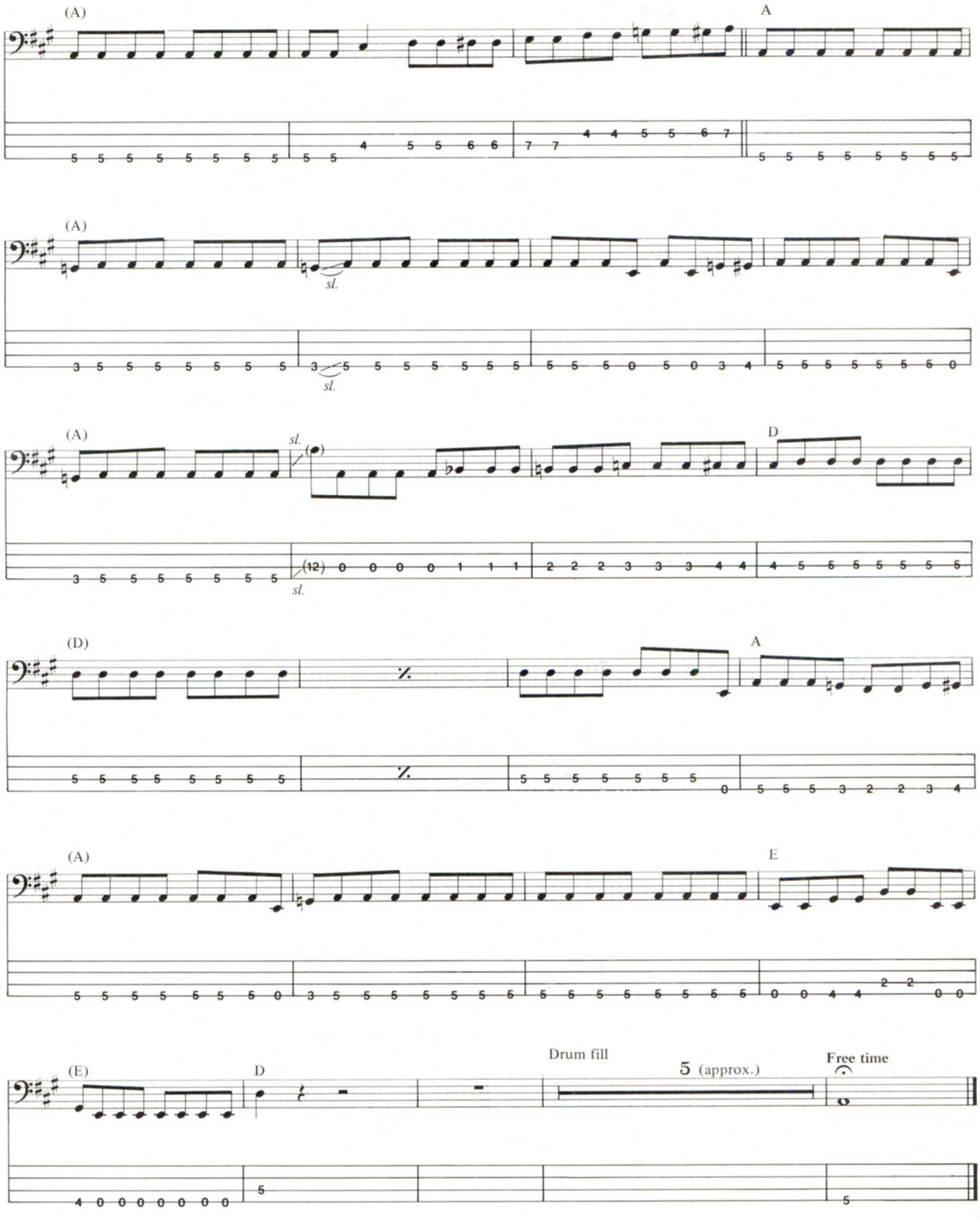



(D)
A
E
sl.
sl.
D
A
2nd Verse
A
1.
. . .been a long time since the book of love, _____ . . .
2.
(A)
D
sl.
sl.


A
E
D
A
(A)
D
sl.
sl.
A
E
(D)
A


Guitar solo
A
H
H
(A)
D
A
(A)
E
sl.
sl.
D
A
sl.
sl.


3rd Verse
A
(A)
Seems so long since we walked in the moon - light,
(A)
D
sl.
A
(A)
sl.
sl.
sl.
E
sl.
(E)
D
A


(A)
A
(A)
sl.
sl.
(A)
sl.
D
sl.
(D)
A
(A)
E
(E)
D
Drum fill
5 (approx.)
Free time

Continued from page 64

JOHN PAUL JONES

do it. You want to harmonically suggest a larger canvas.

GUITAR: Was it hard to take the recorded sound of a busy song to the stage?

JOHN: No, generally not. Obviously if I were playing keyboards I would have bass pedals, so I'd be half the band.

GUITAR: Was there a reason you never added a fourth member so you could do just bass or keyboards on any given track?

JOHN: It didn't seem to need it. I could handle the bass parts. I used to be a church organist so I can handle bass pedals. I had Moog pedals and before they came out I had my own bass pedals built for me. Even on the acoustic numbers when we sat down, I used to have bass pedals for that. I'd have the triple neck and do the mandolin number here and a 12-string and the six string and the bass pedals. Robert would stick a mike on me and ask if I would do some backing vocals as well.

GUITAR: Was there a particular musical highlight for you in Zeppelin?

JOHN: I used to like performing *Kashmir*. That sounded amazing. Again, it was with the big Yamaha GX-1. It has its own pedals and sounded incredible in a big hall with a big system. It had these Eastern strings over the top of it and you could see the camels coming across the sand dunes. I used to really enjoy that. A thing like *Whole Lotta Love* would stop and somebody would start something and we'd go into a whole lot of other stuff. That was always to be looked forward to. We never knew what was going to come out. If it was a good night and the crowd was good and everything was right, then it could be 25 minutes long. We'd go through every sort of different style—rock 'n' roll, blues. That was good fun. You used to look forward to that.

GUITAR: That was the number where the band put itself on the edge.

JOHN: Oh yeah. There were certain numbers like *Kashmir* which were just that and always the same length. Then there was fun time, not that *Kashmir* wasn't, but there was the time you knew you could just do anything if it sounded good. That made it interesting and you could keep the interest going rather than have to play the same thing note for note every night.

GUITAR: When you recorded *Stairway to Heaven*, did you sense that it was any better than any other song?

JOHN: It was a good one and you can tell the good ones coming up. There's no way that you can foresee that it will be the most requested rock record ever. That's something else. That particular tune took on a life of its own.

GUITAR: Was it ever a monkey on your back?

JOHN: No, you keep doing what you're doing and don't get trapped by trying to repeat it?

GUITAR: Did you agonize over whether a song was good enough to record?

JOHN: No, that way leads to madness. What we did was record the songs and if they sounded good we put them out.

GUITAR: Were any of the records more successful to you than others from the standpoint of your vision going into the recording as opposed to what actually came out?

JOHN: They all moved forward pretty well in chronological order. Obviously, more keyboards came in. If we had carried on, computers would have started creeping in.

GUITAR: I suspect nobody was interested in doing a solo album because you did everything within the confines of the band. You could explore any style or influence within the band.

JOHN: That's right. That eclecticism came out of the late 60s. It used to annoy me when people would pigeon-hole us as heavy metal. On the third album they said, they've gone soft, they've brought in acoustic numbers. By the way, there are two acoustic numbers on the first album. The critics didn't want to know we were a varied band. We played lots of different styles. We did folk and blues. When you think about it, there are not that many classically heavy numbers, but everybody only remembers those. We used to do country music. *Down by the Seaside* is country. *Stairway to Heaven* has got a lot of country influences in it. The opening is folk music and even has some jazz chord work in it. All the keyboard work is a cross between Chick Corea and Floyd Kramer, if you listen to it that way. That's what a lot of people didn't realize. There were a lot of influences that went into the songs that made them particularly Zeppelin. The people who used to copy us only used to copy the heavy stuff. Then they wondered why it didn't sound like Led Zeppelin.

GUITAR: Have you played with other bands or people since the end of Zeppelin?

JOHN: Not bands, no. I did a week's filming of ***Give My Regards to Broadstreet*** with Paul McCartney, Dave Edmunds and Chris Spedding. We all wore blue zoot suits, standing on the stage being a rock 'n' roll band. That was great fun.

GUITAR: Is it any different playing with new people after years of exclusively playing with the same musicians?

JOHN: Oh yes. Bonzo and I used to anticipate each other. When you've been playing together a long time, and something comes up in a song, you sort of know what you're going to do and you anticipate. We could end up out of nowhere doing the exact same fill which sounded incredible from out front. Especially when everybody knows it was an ad-lib section. To suddenly do the same time fill was special. We'd be listening in the same way. That you don't get the first time out with anybody else. There's a special closeness because it gets very tight and very exciting when that happens.

GUITAR: Any spot on record where you could point to a great rhythm track which illustrates what you just said?

JOHN: There's loads of them. Remember a lot of these songs were recorded first and then taken onto the road. What you do is lay the bones of the song down and certain songs would grow on stage.

GUITAR: Which song had a great life in the studio and which grew the most on stage?

JOHN: I used to like *Trampled Underfoot* a lot. *Lemon Song* was a good track. *When the Levee Breaks* was a good track. This is a hard question. *Dazed and Confused* became much better than the record. *Whole Lotta Love* and *How Many More Times* were also better live.

GUITAR: Judging from your soundtrack and your session work, you seem to like all kinds of music.

JOHN: I've always played a lot of things. Doing sessions you play what you're paid to play.

GUITAR: Were you surprised by the immediate success of Led Zeppelin in America?

JOHN: Oh yeah. One had hoped for it. Remember, you are talking about two experienced professional musicians starting a band. We didn't know it would be a great success, but we weren't planning on it failing. We knew how to go about it. Jimmy had extensive touring experience and we both had a lot of studio technique and knew how to make it sound good. We knew how to go about it.

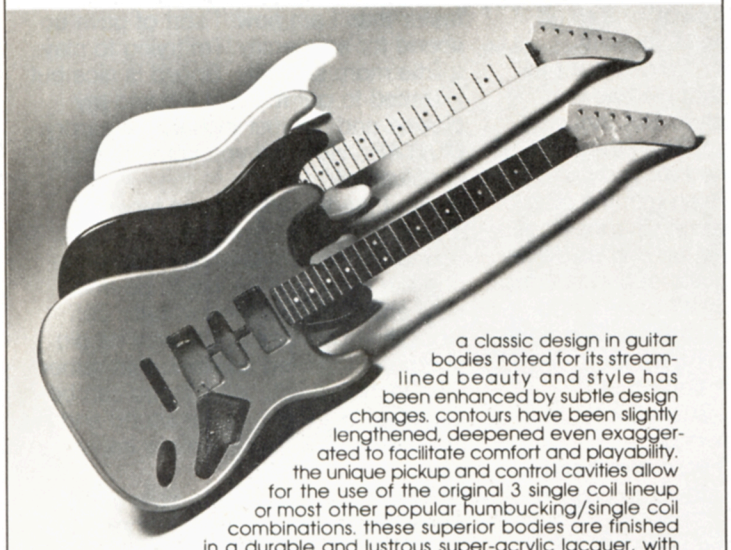
GUITAR: Yet you never went after the hit single. Your records are filled with long songs and "uncommercial" material.

JOHN: This was traditional. It gave you more room to move rather than having to aim for a single. Plus, when you do a single, in all honesty, you've got to do what a single requires, which is Top 40 radio and television spots to promote it as a single. We weren't interested in doing that. And so it became a rule that we never ever did a song designed as a single.

GUITAR: Led Zeppelin was interrupted very sadly and very rudely. Does it feel like there's a part of you that didn't reach a completion?

JOHN: No, it did what it did. We were actually rehearsing for another American tour. It would have gone on. ■

contemporary classics



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Continued from page 59

party and our money. What are you doing here?' They said it was their territory and that we couldn't come into their territory and start playing their parties. It was weird. I saw Stephen sing and thought he was a really good singer. I wanted him in our band. I said to him, 'Look, you're a really good singer, would you consider quitting this band and joining Teaser?' He said no, he was very happy with Ratt. Since we'd driven all this way with our equipment we decided to go ahead and play after Ratt were done. We wanted to blow their socks off, which I think we did. We played and they stuck around. Stephen came up to me and said, 'Your band sucks, but you're a good guitar player. Why don't you quit Teaser and join Ratt?' I didn't want to do that. It was fate that we had to eventually play together. But that was at least six years ago. Then they moved up to L.A. and I moved up to L.A. maybe six or seven months after that, just for the hell of it. Stephen got my number, called me up and said they had kicked out the guitarist and needed someone. Would I do it? Sure, I had wanted to play with him for a long time and I was doing nothing up there anyway. I couldn't find a band that I wanted to play with. There's a lot of bozo bands in Hollywood.

GUITAR: If you had your own band, would the sound be closer to Ozzy or Ratt?

JAKE: Basically I write songs more or less like Ratt, in fact I helped write one of them on **Out of the Cellar**, called *You're in Trouble*. They called me up and said, what kind of deal do you want to make for all this stuff? I said don't bother with it, you guys owe me one. Of course I didn't know the album was going to sell two million, but that's all right. So I write songs like that and bring them to Ozzy who twists them up so they sound more like Ozzy. That's what happened on **Bark at the Moon**. A lot of those songs and riffs were things I had written for other bands and he just grabs hold of them and bends them out of shape.

GUITAR: Is **Giant Killer** harder to write for because most of those riffs are already used up?

JAKE: I still have stuff lying around. I hadn't done any recording prior, so I probably have ten years' worth of riffs lying around. Of course I'm saving a lot of the best for me. That is, I'm saving songs I've written the lyrics and melodies for. If I have a good riff and no melody or lyric, I give it to Ozzy.

GUITAR: Have you written any riffs that you think might be as good as, say, *Walk This Way*?

JAKE: Did I write a classic? I was close with *Rock and Roll Rebel*.

GUITAR: Getting back to history, by the time you moved to L.A. were you still working on your guitar playing or was it a time when you were just thinking career move?

JAKE: When I moved to L.A. I practiced at least four to five hours a day on things I couldn't play yet. I felt that everybody did that.

GUITAR: Many guitarists concentrate on what they do well and don't deal with their weaknesses.

JAKE: I always thought everybody practiced their weaknesses. My weakness now is probably technique. Back when Warren first met me I was a lot faster than I am now. I sort of gave up speed for an identity. I'm trying to play a little more soulfully. Speed is nice but I wanted to get more of me into my playing and not just technical wizardry.

GUITAR: How did you come to that conclusion?

JAKE: I started listening to tapes of myself and all the solos started to sound the same—fast. I'd hear someone like Beck and he would do one note and you would know that's Jeff Beck, just because of the way he did one note. I started admiring that rather than technical virtuosity. If you can be identified like that by your sound and the way you play, that's more important.

GUITAR: Do you have a style yet?

JAKE: No, I think it's getting there. It's kind of hard, because in this band I have a predecessor to live up to in certain ways and then there's Ozzy who is the boss. I have to please him. I can't play exactly the way I want to. I have to take into consideration his audience and who played before me and what Ozzy will like. It's not as much me as it would be if it were the Jake E. Lee Band.

GUITAR: What's your current equipment round up?

JAKE: My main baby is a white Charvel with some kind of Duncan prototype pickup that Seymour gave me. It looks like what ended up being the Allan Holdsworth model. That's in the bridge. The other two are DiMarzio SDS-1 single coil pickups. I don't have a tremolo arm. There's too many people doing that now. I think Eddie started a whole new wave of players that like starting and ending solos with a G or E string dive bomb. It sounds cool but it's too easy. If you're lacking any ideas for a solo it seems all you have to do is grab the bar. I don't like things too easy. For strings I use 9's, but I used to use 10's or 11's because it was harder. Now I need a bit of a break because I'm doing it in front of so many people. The action is still higher than most people have it. With amps I prefer late 60's or early 70's Marshall 100 watt tops with 4x12 cabs with EV speakers. My pedalboard is a Boss computerized model. It's got an overdrive which is on all the time except for the soft parts. The delay is also pretty much on all the time for rhythm as well. For leads I punch in a graphic EQ with some of the mids boosted. Then there's a chorus and flanger for special bits. I've got a Lexicon PCM 41 for stereo DDL. It's set to a 35 mil. second delay with a slight pitch shift. I also use a wireless on stage. ■

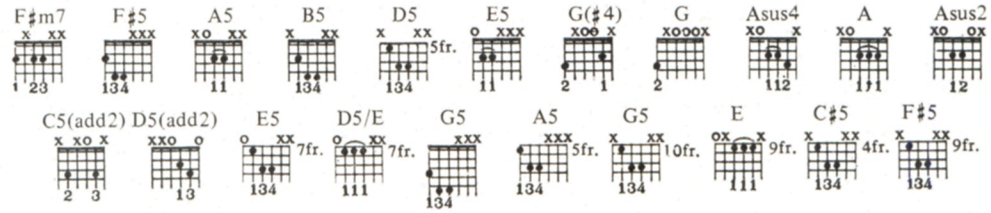
TABLATURE EXPLANATION PAGE 98

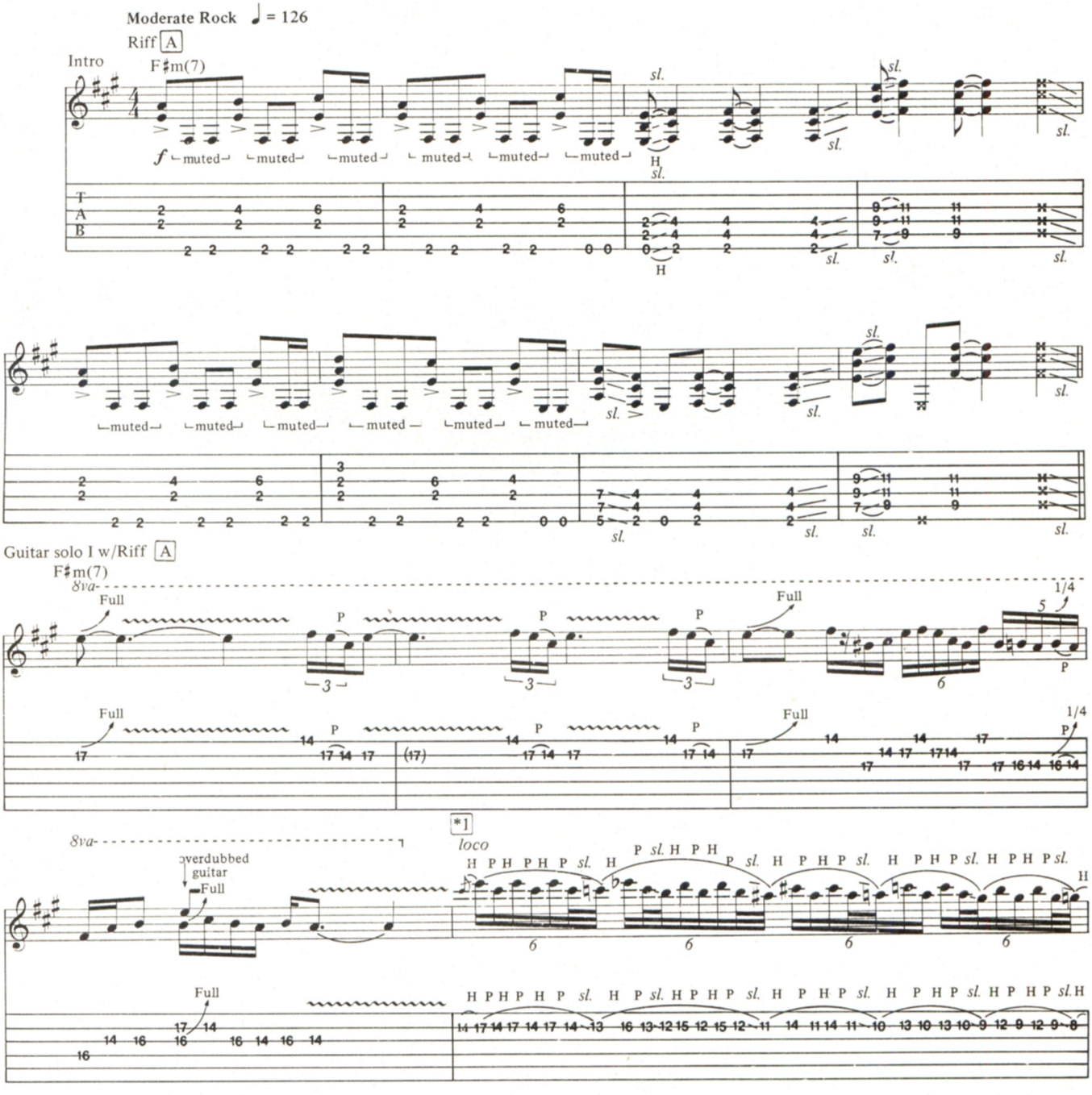
ROCK AND ROLL REBEL

As recorded by Ozzy Osbourne

(From the album Bark at the Moon/CBS Associated 38987)

Words and music by
Ozzy Osbourne





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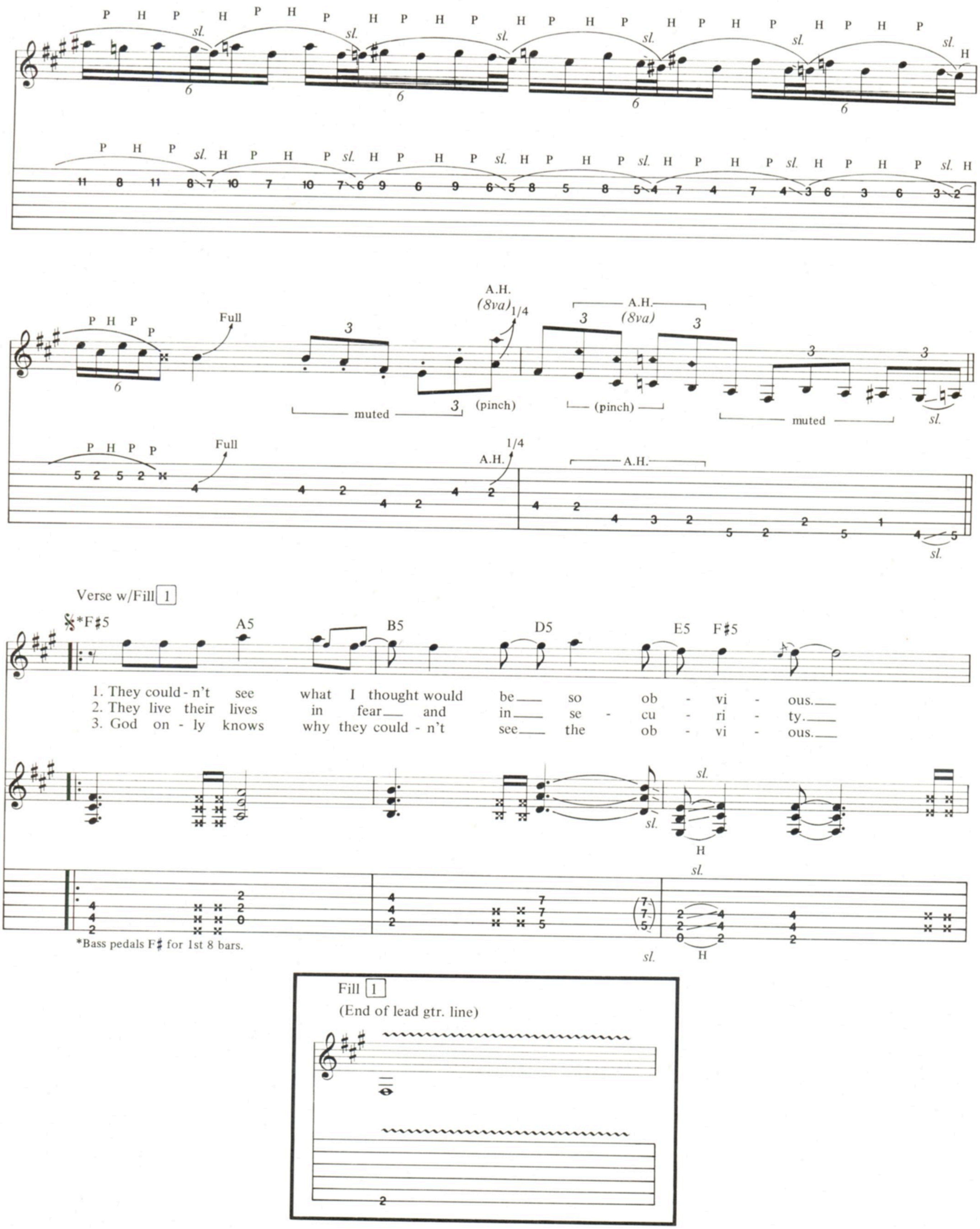
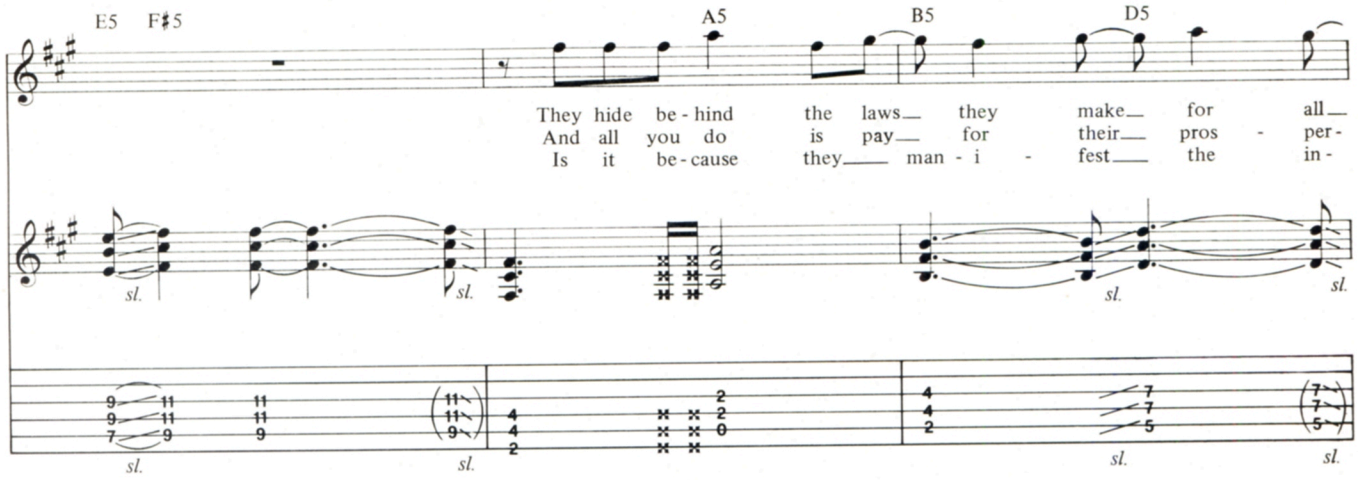
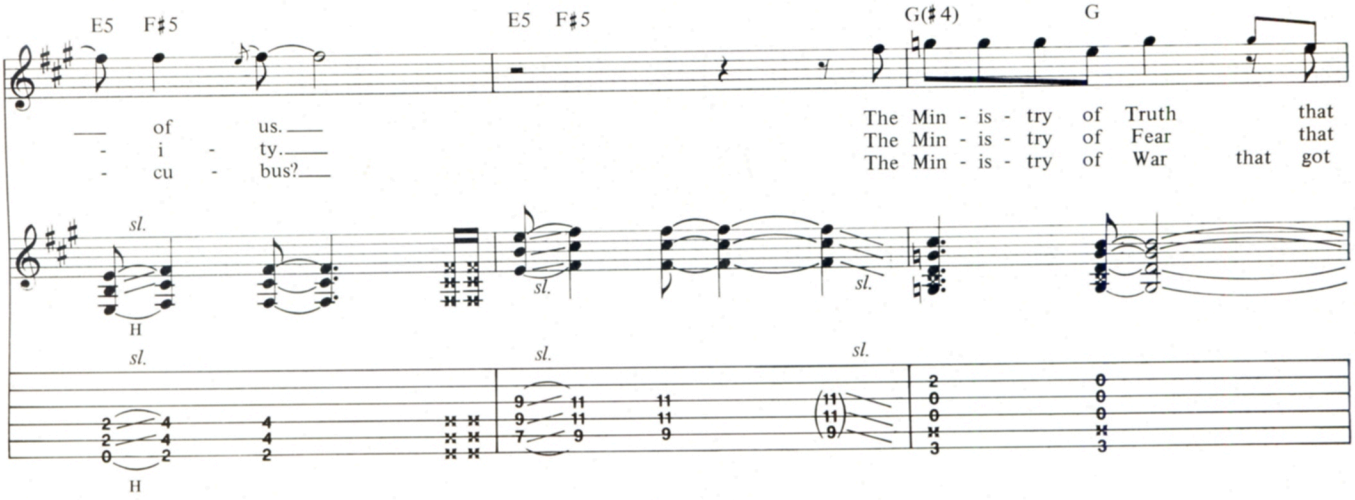
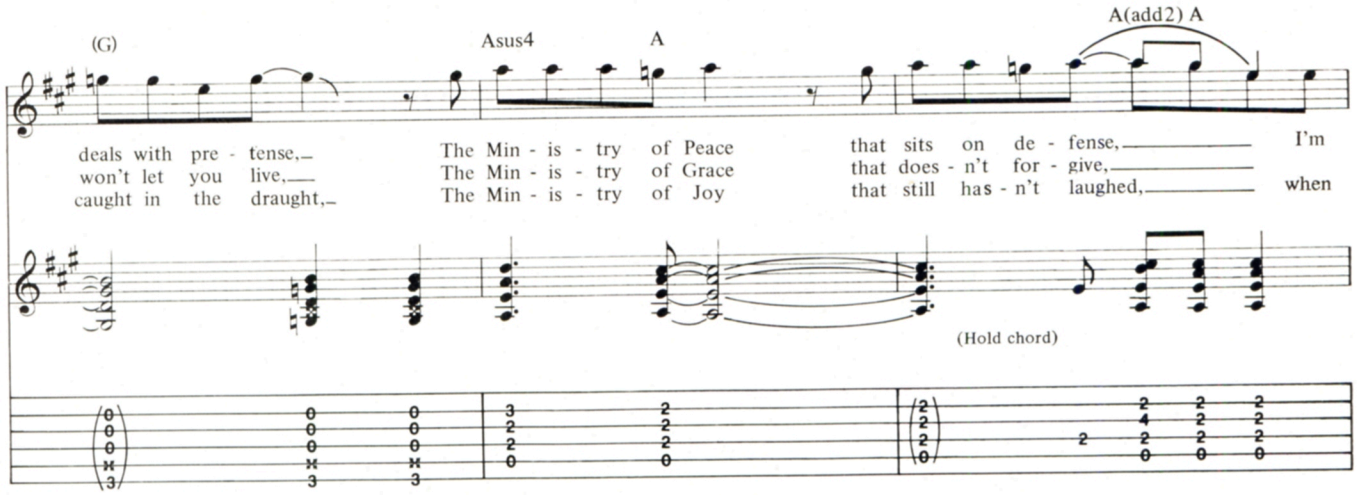
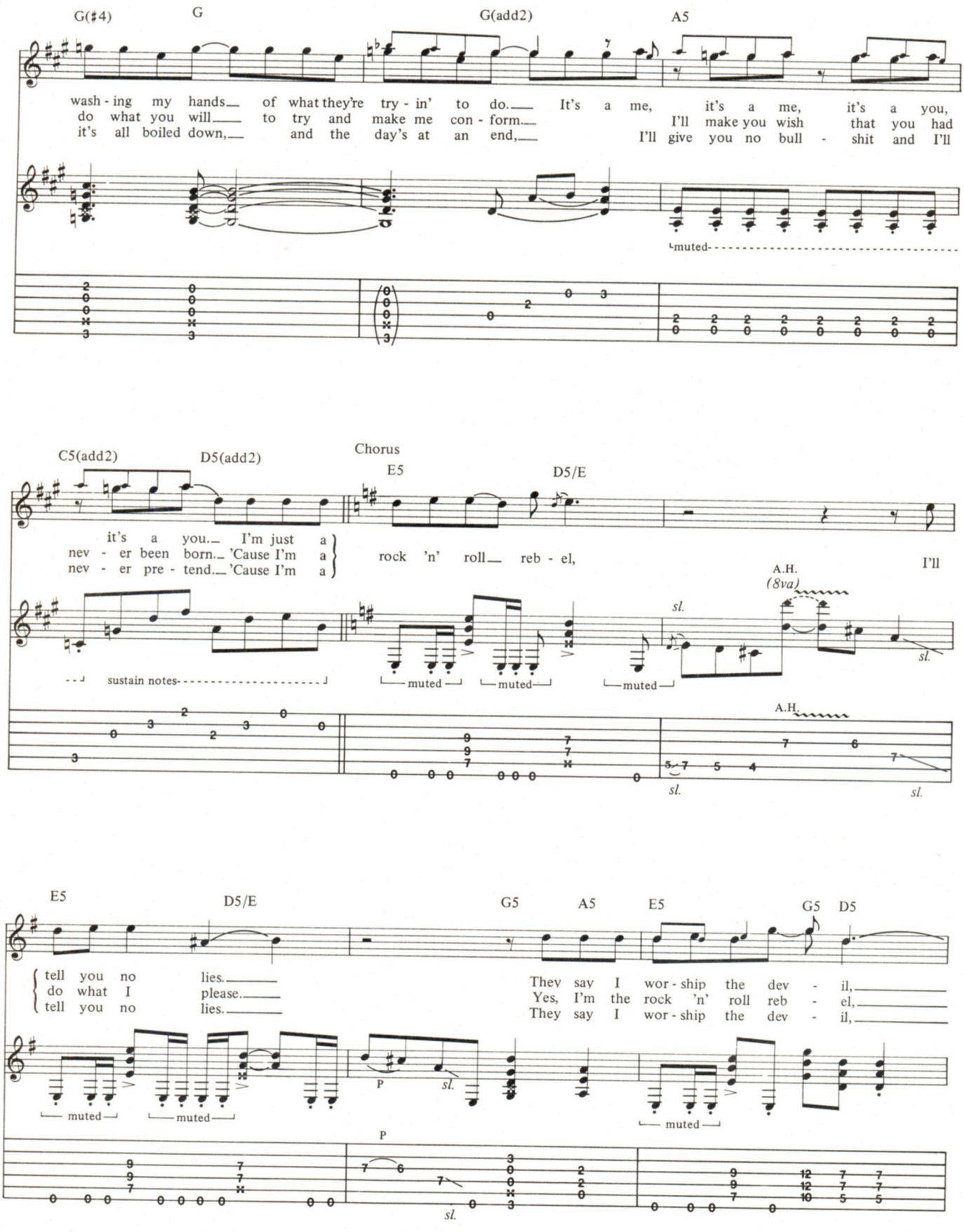
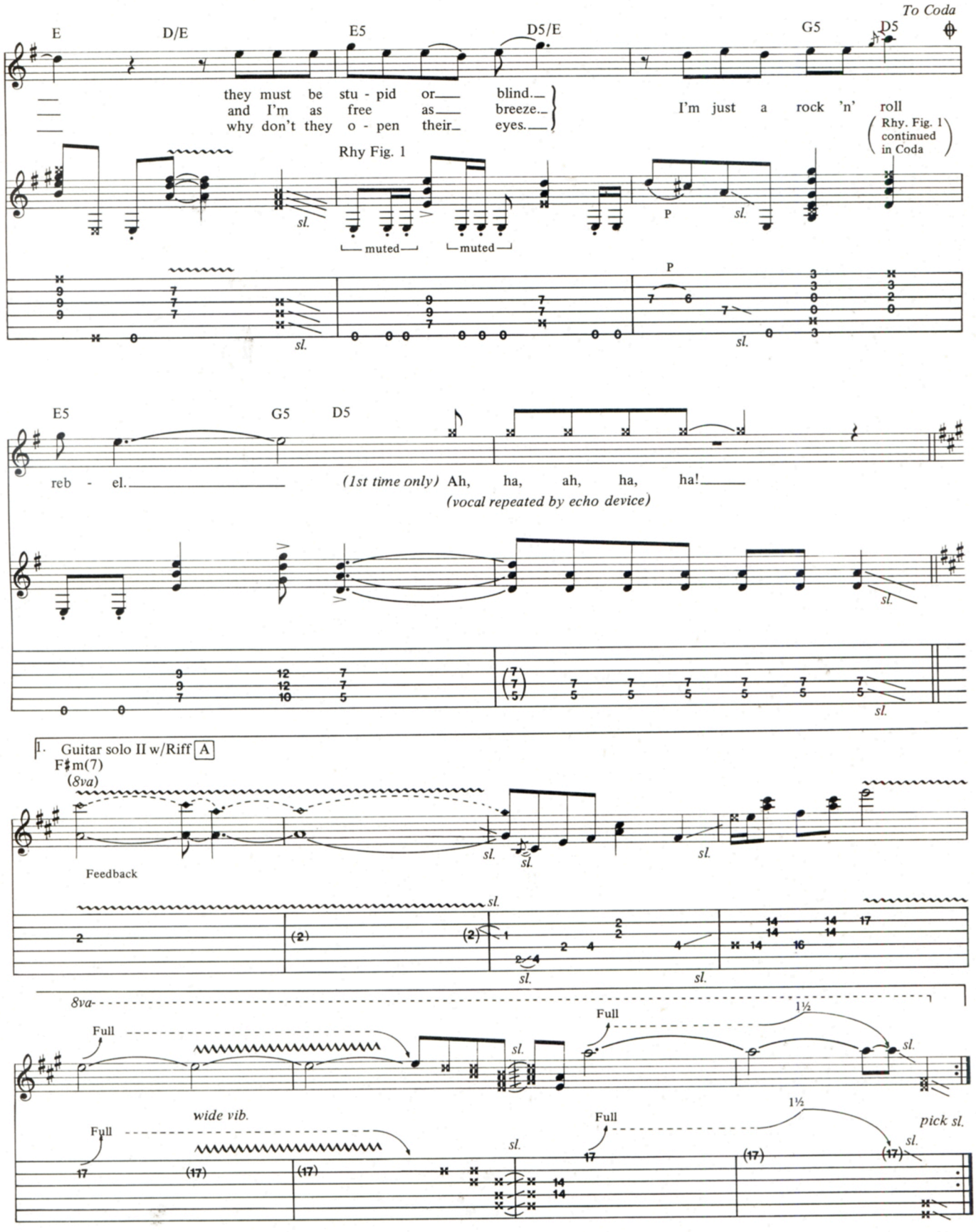

Full
A.H.
(8va)
1/4
muted
(pinch)
Verse w/Fill 1
*F♯5
A5
B5
D5
E5
F♯5
1. They could-n't see what I thought would be so ob - vi - ous.
2. They live their lives in fear and in se - cu - ri - ty.
3. God on - ly knows why they could - n't see the ob - vi - ous.
*Bass pedals F♯ for 1st 8 bars.
Fill 1
(End of lead gtr. line)

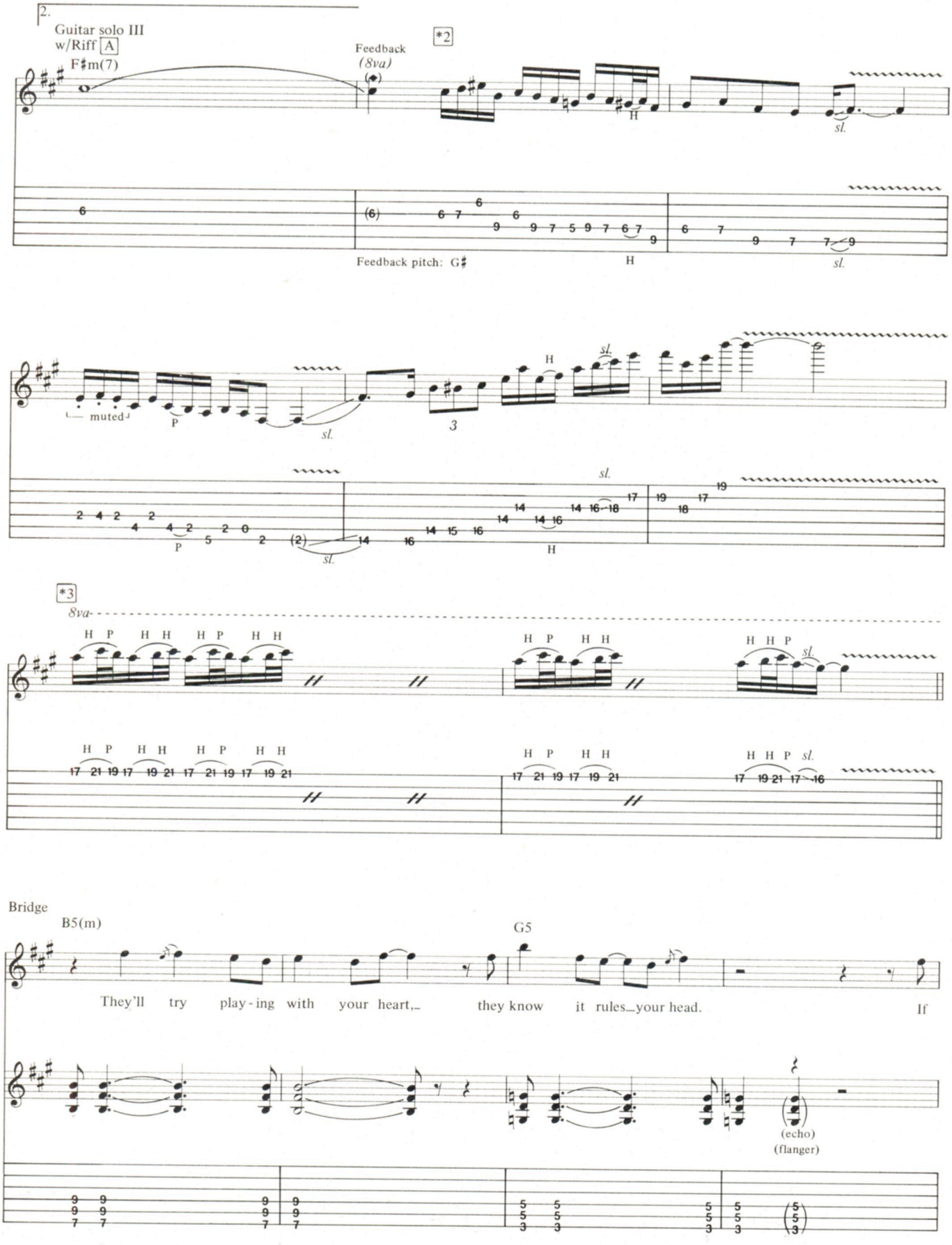

E5 F♯5
A5
B5
D5
They hide be - hind the laws they make for all
And all you do is pay for their pros - per -
Is it be - cause they man - i - fest the in -
sl.

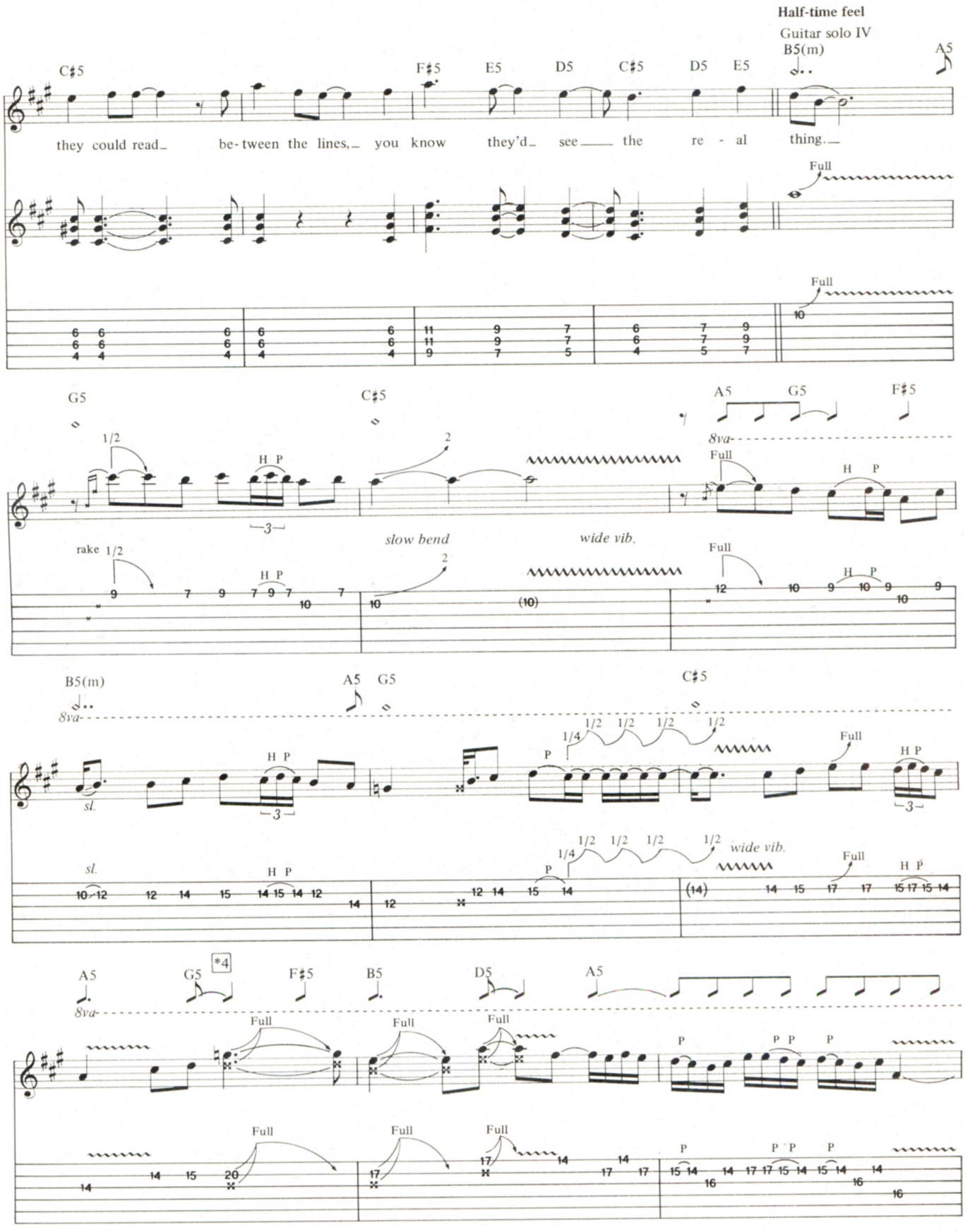

E5 F♯5
E5 F♯5
G(♯4)
G
— of us.
- i - ty.
- cu - bus?
The Min - is - try of Truth that
The Min - is - try of Fear that
The Min - is - try of War that got
sl.
H

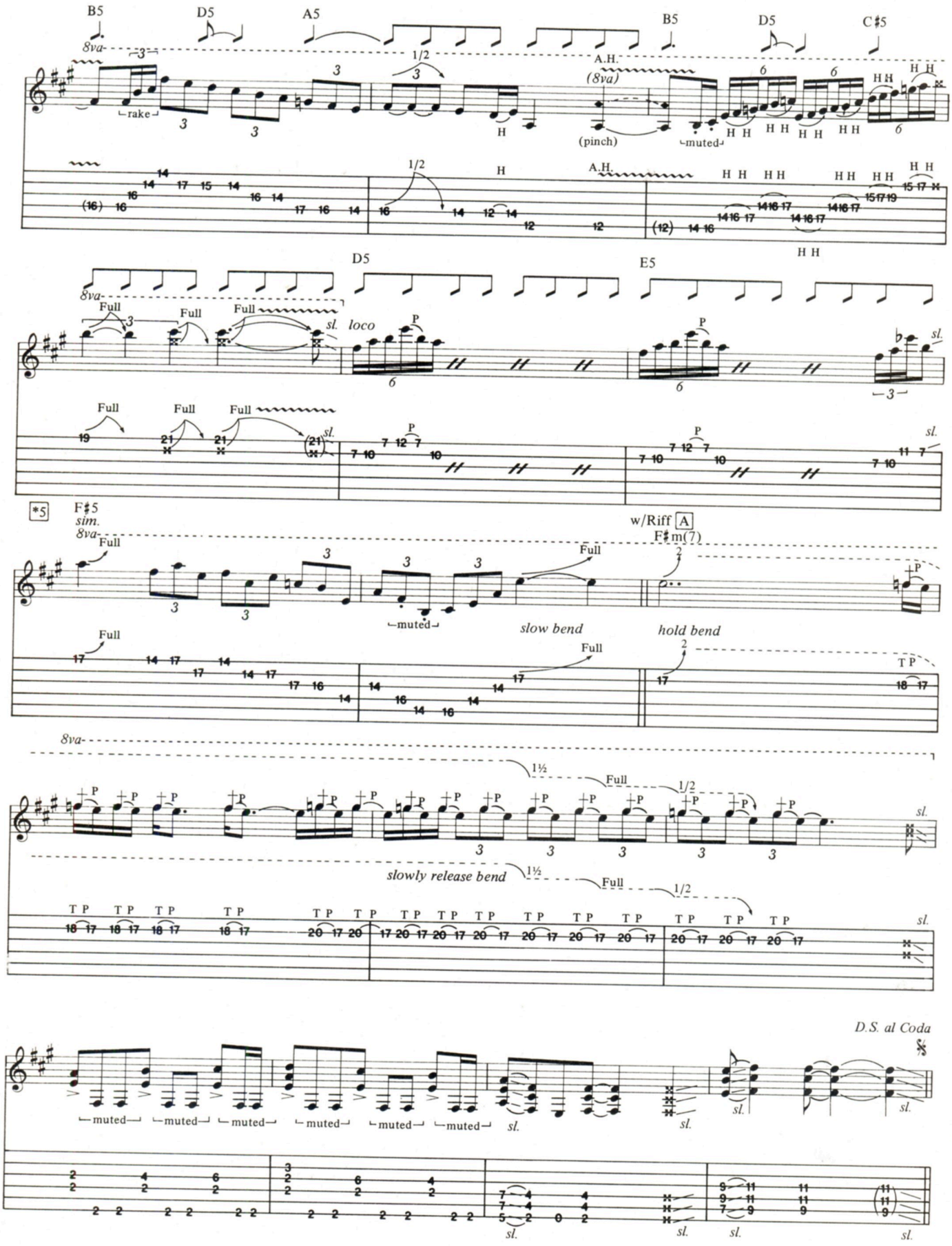

(G)
Asus4
A
A(add2) A
deals with pre - tense,
won't let you live,
caught in the draught,
The Min - is - try of Peace
The Min - is - try of Grace
The Min - is - try of Joy
that sits on de - fense,
that does - n't for - give,
that still has - n't laughed,
I'm
when
(Hold chord)

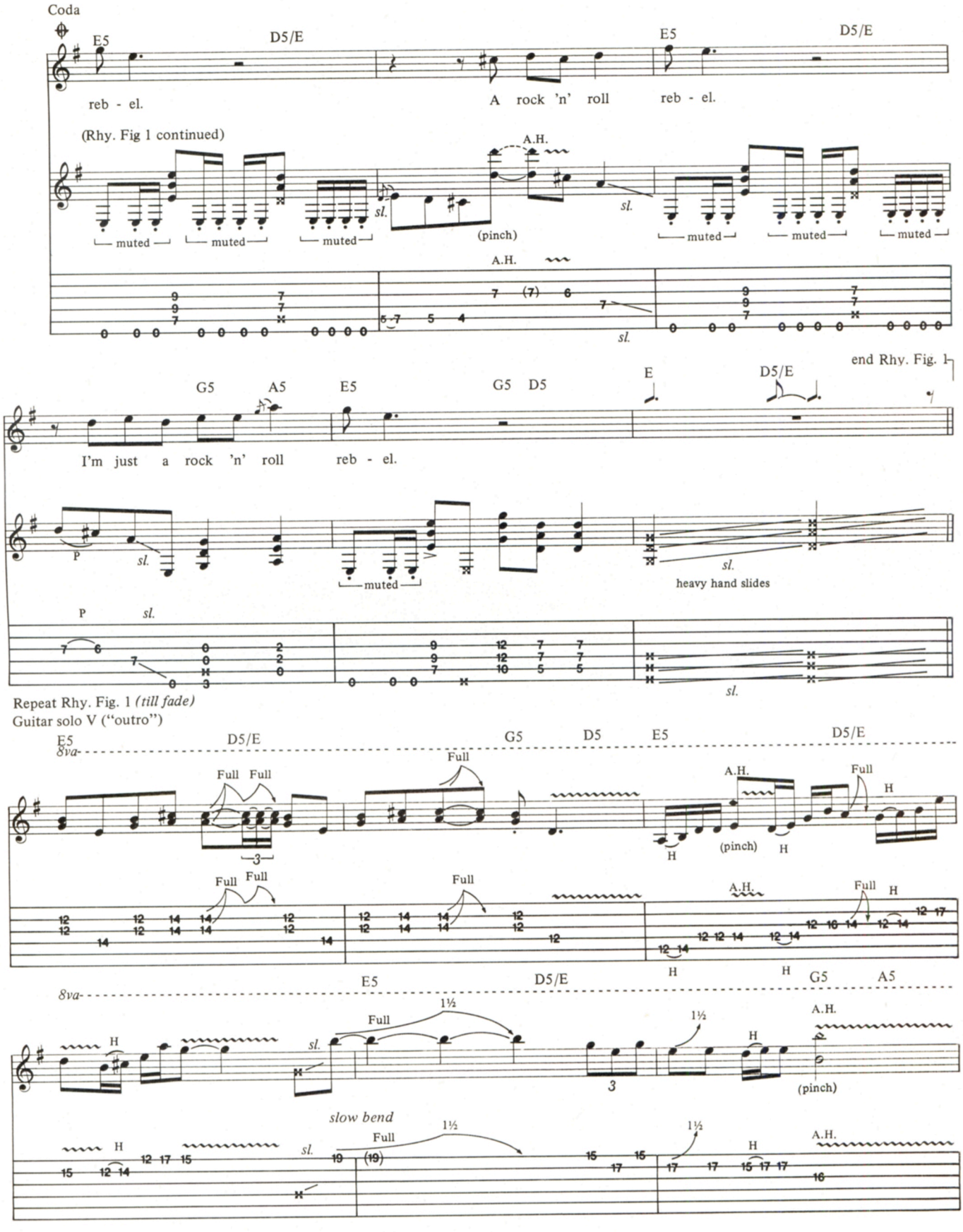

G(♯4)
G
G(add2)
A5
wash - ing my hands of what they're try - in' to do. It's a me, it's a me, it's a you,
do what you will to try and make me con - form. I'll make you wish that you had
it's all boiled down, and the day's at an end, I'll give you no bull - shit and I'll
muted
C5(add2)
D5(add2)
Chorus
E5
D5/E
it's a you. I'm just a
nev - er been born. 'Cause I'm a
nev - er pre - tend. 'Cause I'm a
rock 'n' roll reb - el,
I'll
A.H.
(8va)
sl.
sustain notes
muted
muted
muted
A.H.
sl.
sl.
E5
D5/E
G5
A5
E5
G5
D5
tell you no lies.
do what I please.
tell you no lies.
They say I wor - ship the dev - il,
Yes, I'm the rock 'n' roll reb - el,
They say I wor - ship the dev - il,
muted
muted
P
sl.
muted
P
sl.

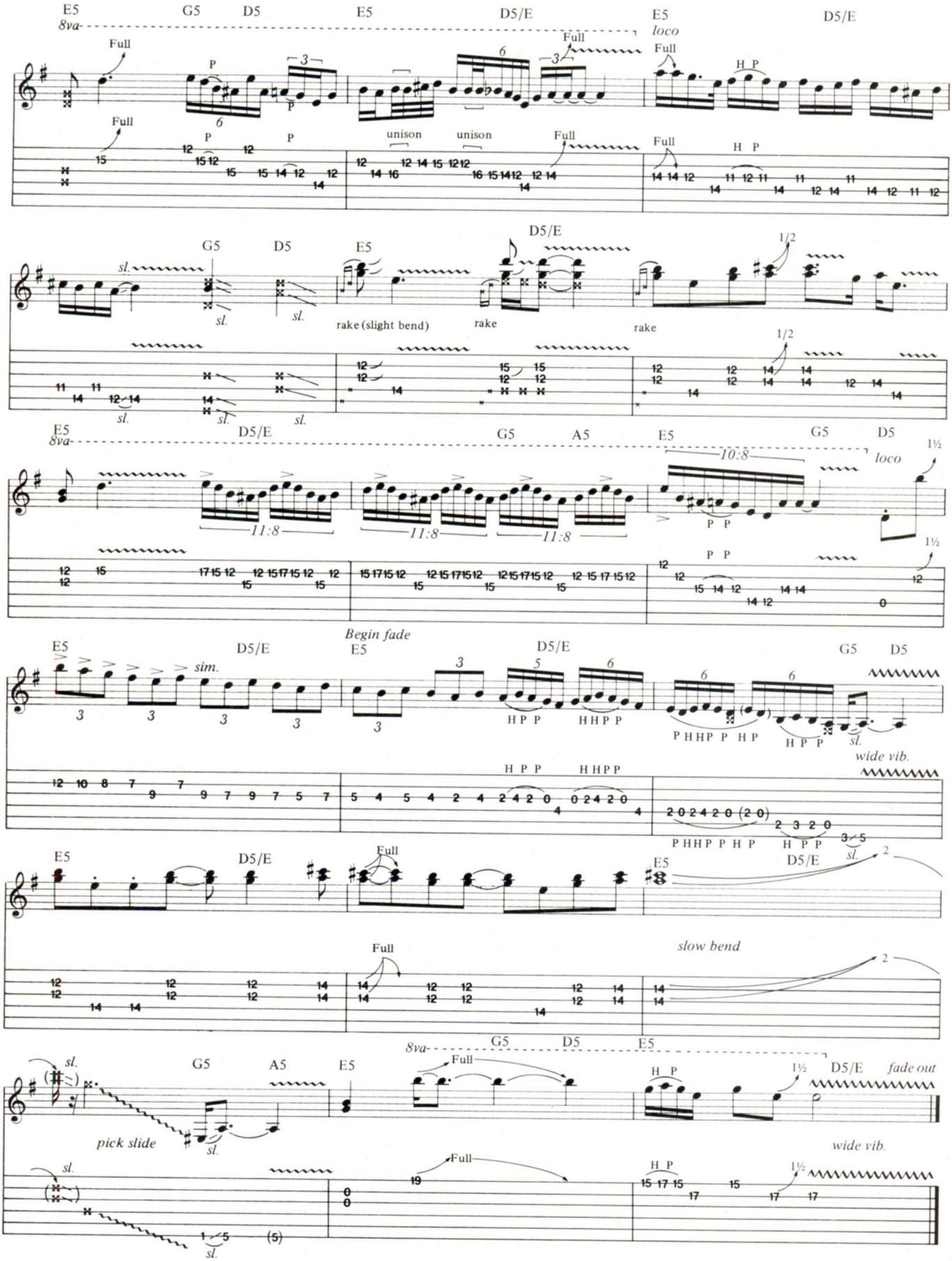

To Coda
E
D/E
E5
D5/E
G5
D5
they must be stu - pid or blind.
and I'm as free as breeze.
why don't they o - pen their eyes.
I'm just a rock 'n' roll
Rhy. Fig. 1
Rhy Fig. 1
continued
in Coda
muted
muted
sl.
P
E5
G5
D5
reb - el.
(1st time only) Ah, ha, ah, ha, ha!
(vocal repeated by echo device)
1. Guitar solo II w/Riff A
F♯m(7)
(8va)
Feedback
8va
Full
wide vib.
pick sl.


2.
Guitar solo III
w/Riff A
F♯m(7)
Feedback
(8va)
*2
Feedback pitch: G♯
muted
*3
8va
Bridge
B5(m)
G5
They'll try play-ing with your heart,_ they know it rules_your head.
If
(echo)
(flanger)


Half-time feel
Guitar solo IV
B5(m)
A5
C♯5
F♯5
E5
D5
C♯5
D5
E5
they could read be-tween the lines, you know they'd see the re - al thing.
Full
G5
C♯5
A5
G5
F♯5
8va
1/2
H P
2
Full
rake
slow bend
wide vib.
B5(m)
A5
G5
C♯5
sl.
P
1/4
1/2
wide vib.
A5
G5
*4
F♯5
B5
D5
A5
P P P

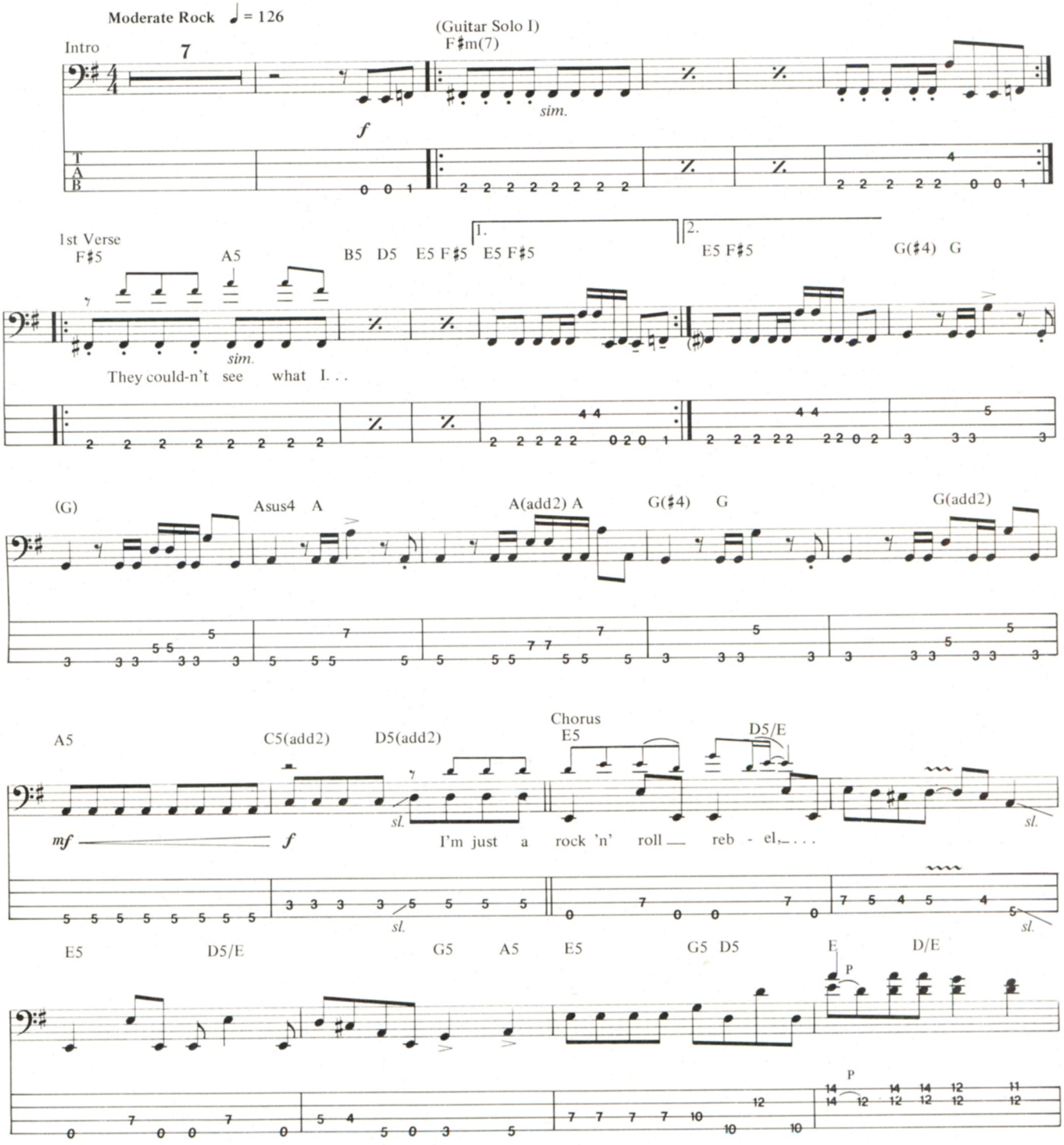

B5
D5
A5
B5
D5
C♯5
8va
rake
1/2
A.H.
(8va)
(pinch)
muted
H
D5
E5
Full
sl.
loco
P
*5
F♯5
sim.
w/Riff A
F♯m(7)
slow bend
hold bend
1½
slowly release bend
T P
D.S. al Coda
muted

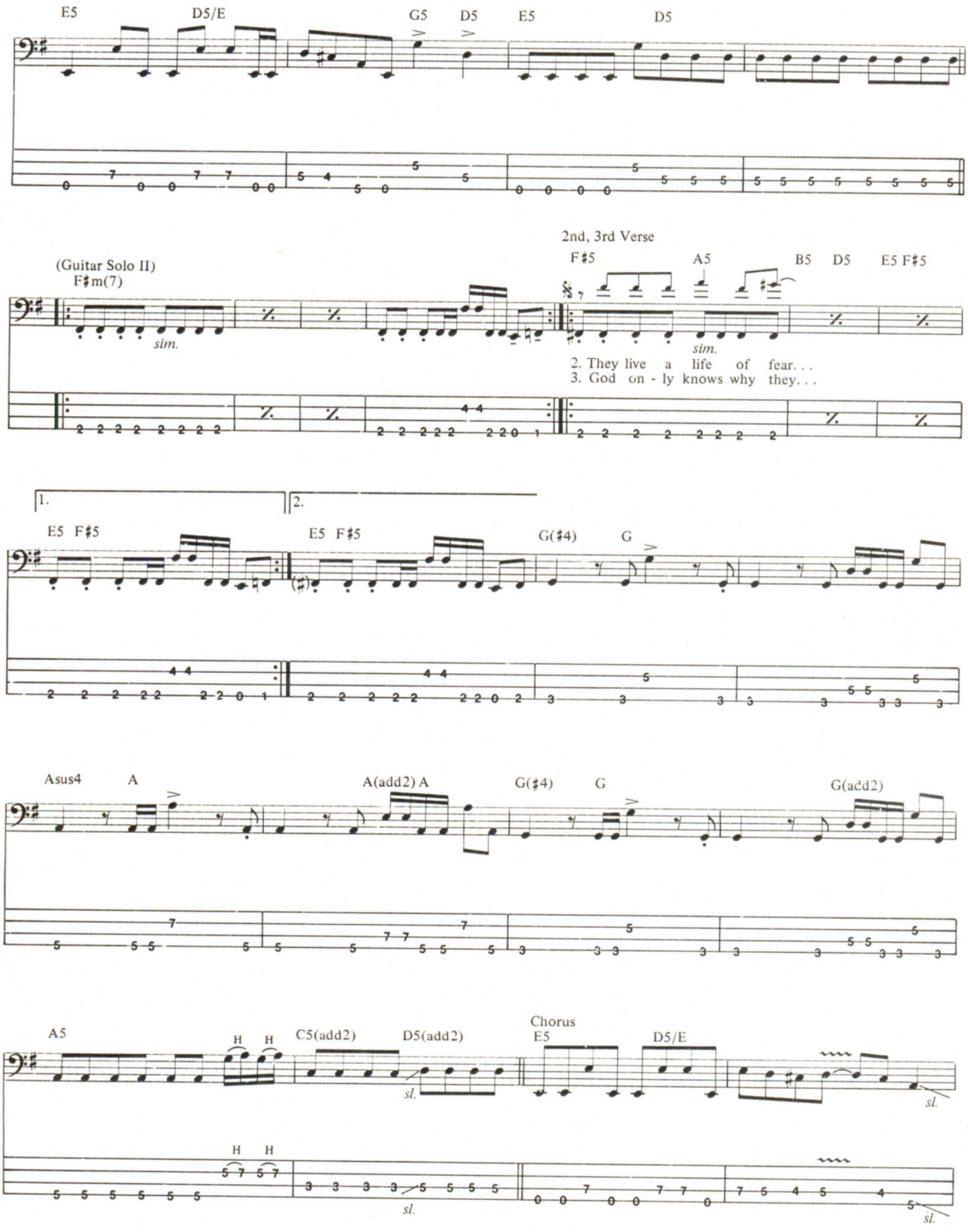

Coda
E5
D5/E
E5
D5/E
reb - el.
A rock 'n' roll
reb - el.
(Rhy. Fig 1 continued)
A.H.
muted
muted
muted
sl.
(pinch)
sl.
muted
muted
muted
A.H.
sl.
end Rhy. Fig. 1
G5
A5
E5
G5
D5
E
D5/E
I'm just a rock 'n' roll
reb - el.
P
sl.
muted
sl.
heavy hand slides
P
sl.
sl.
Repeat Rhy. Fig. 1 (till fade)
Guitar solo V ("outro")
E5
D5/E
G5
D5
E5
D5/E
8va
Full
Full Full
Full
A.H.
Full
H
H
(pinch)
H
Full Full
Full
A.H.
Full
H
H
H
E5
D5/E
G5
A5
8va
H
sl.
Full
1½
1½
A.H.
3
H
(pinch)
slow bend
H
sl.
Full
1½
1½
A.H.
H

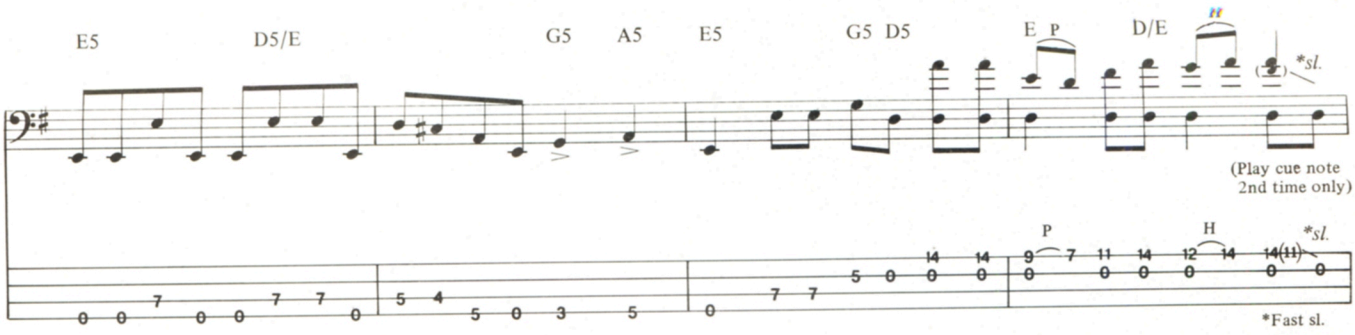

E5
G5
D5
E5
D5/E
E5
D5/E
8va
loco
Full
P
3
6
unison
unison
H P
G5
D5
E5
D5/E
sl.
rake (slight bend)
rake
rake
1/2
E5
D5/E
G5
A5
E5
G5
D5
8va
loco
11:8
10:8
1½
Begin fade
E5
D5/E
E5
D5/E
G5
D5
sim.
H P P
P H H P P H P
wide vib.
E5
D5/E
Full
E5
D5/E
sl.
slow bend
sl.
G5
A5
E5
8va
G5
D5
E5
Full
H P
D5/E
fade out
pick slide
wide vib.
Full

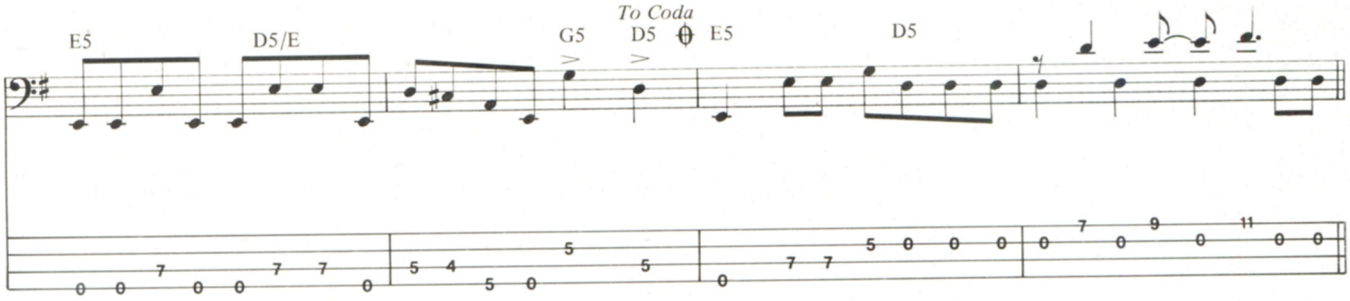
BASS LINE FOR

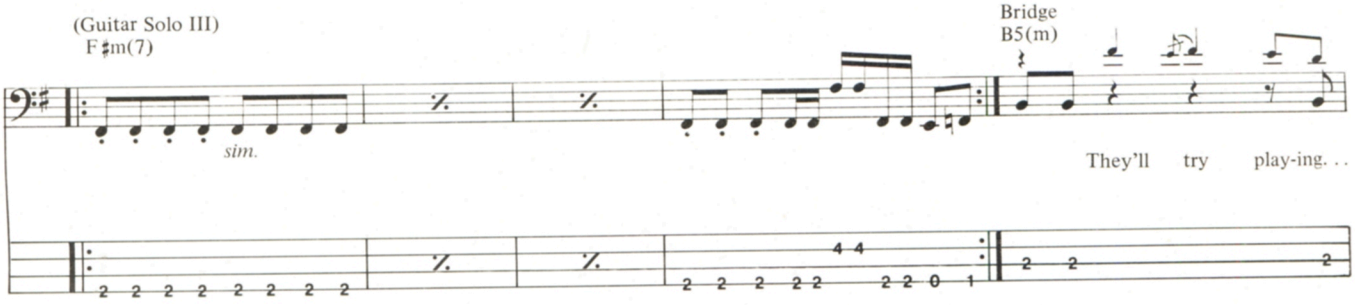
Rock and Roll Rebel

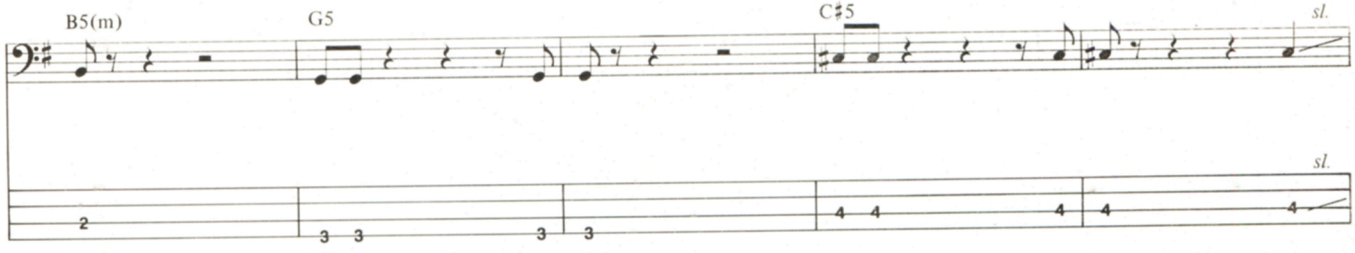


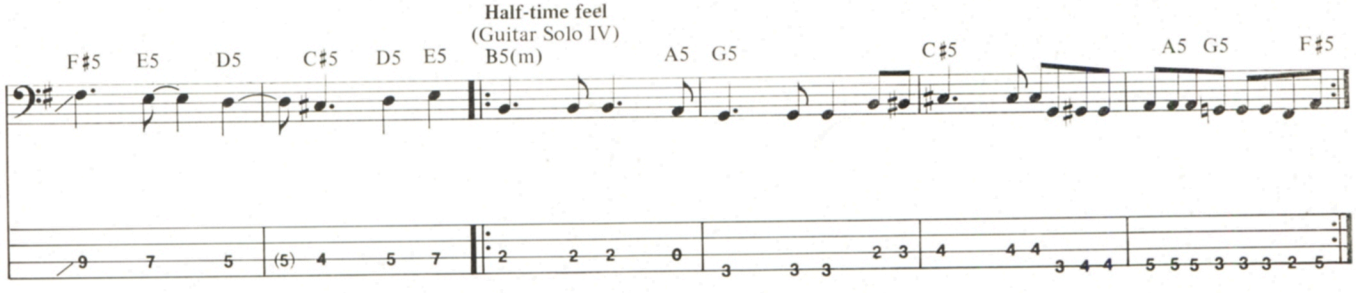

E5
D5/E
G5
D5
E5
D5
(Guitar Solo II)
F♯m(7)
sim.
2nd, 3rd Verse
F♯5
A5
B5
D5
E5 F♯5
sim.
2. They live a life of fear. . .
3. God on - ly knows why they. . .
1.
2.
E5 F♯5
E5 F♯5
G(♯4)
G
Asus4
A
A(add2) A
G(♯4)
G
G(add2)
A5
H H
C5(add2)
D5(add2)
sl.
Chorus
E5
D5/E
sl.
H H
sl.
sl.

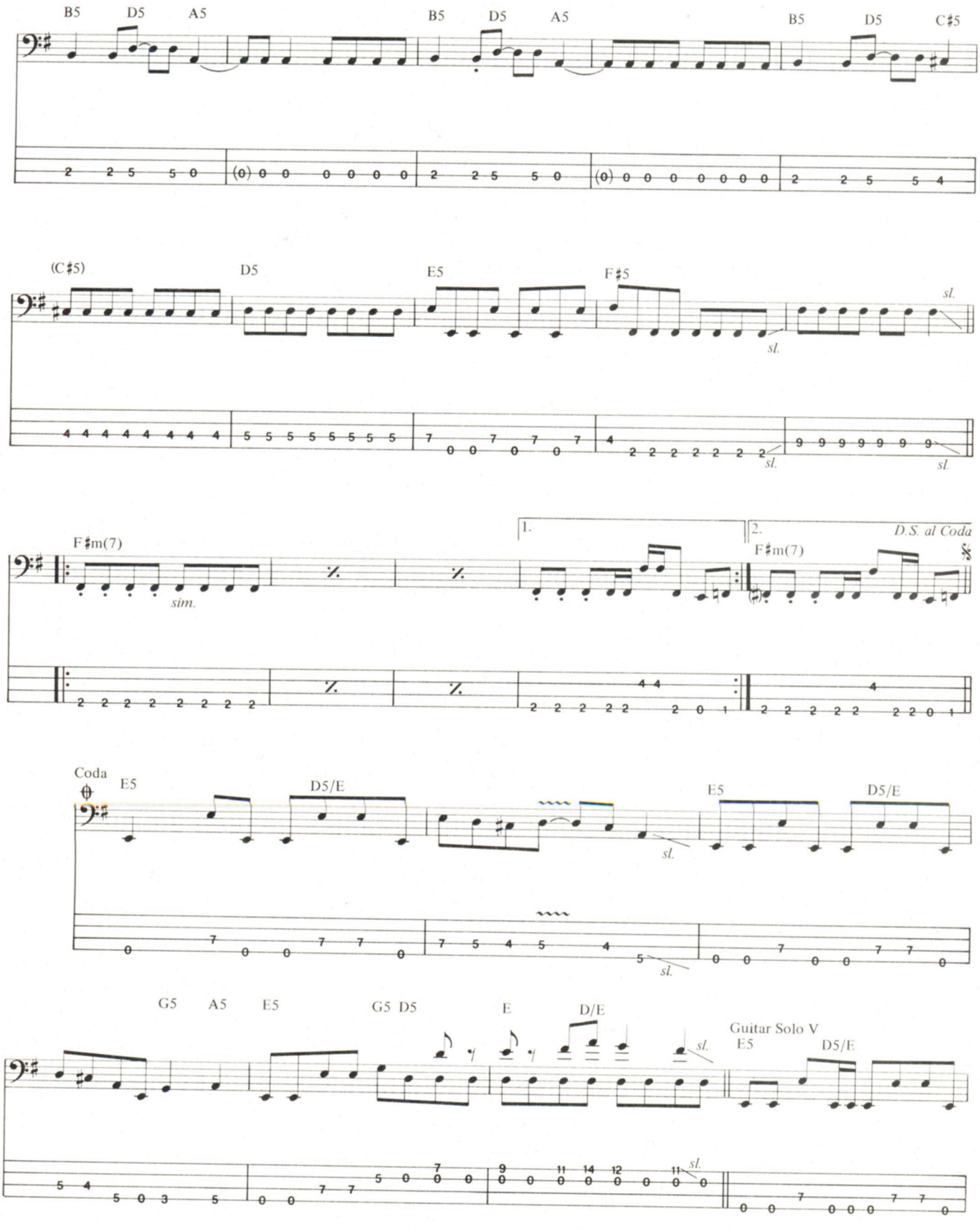

E5
D5/E
G5
A5
E5
G5 D5
E
P
D/E
*sl.
(Play cue note
2nd time only)
P
H
*sl.
*Fast sl.

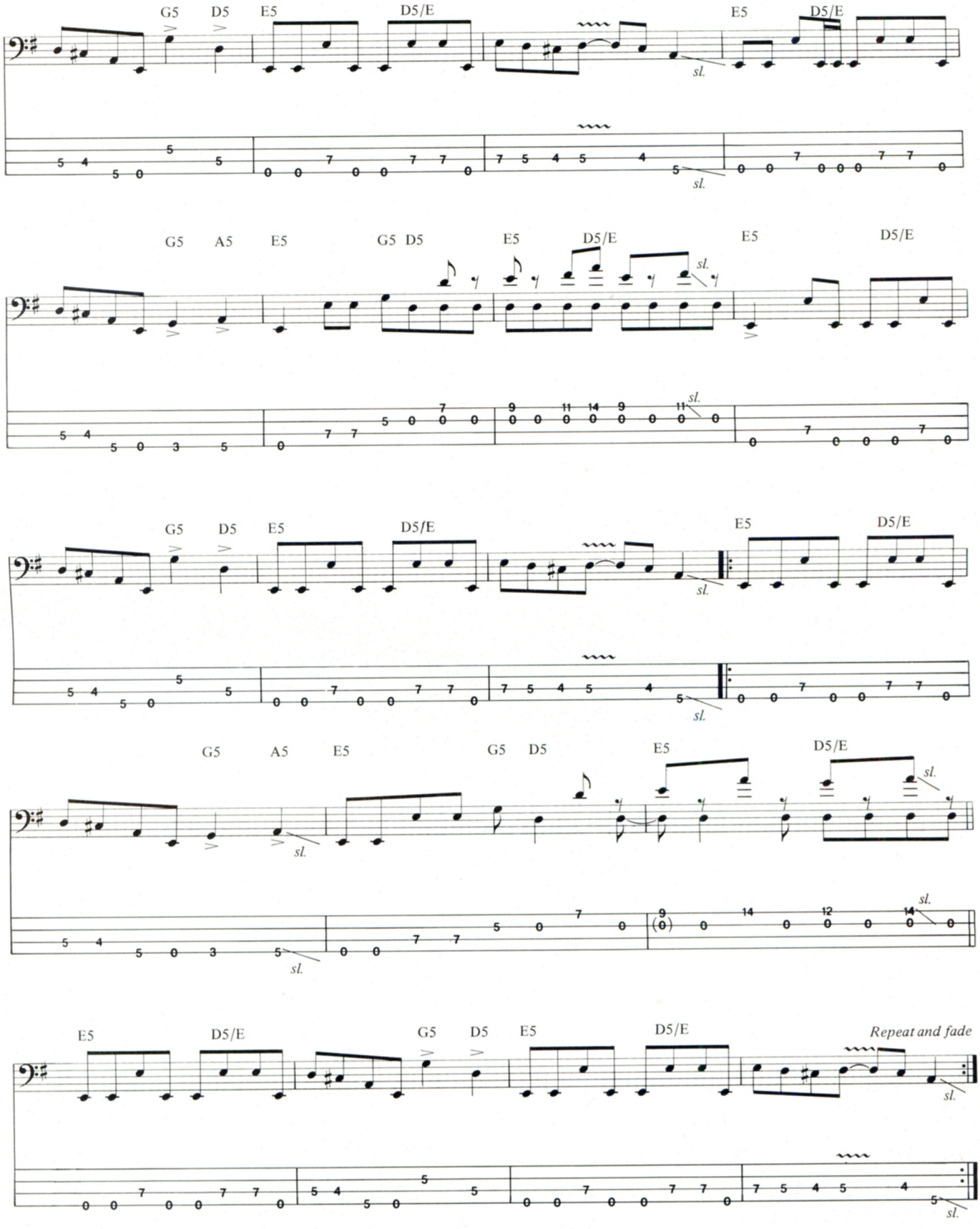

To Coda
E5
D5/E
G5
D5
E5
D5


(Guitar Solo III)
F♯m(7)
sim.
Bridge
B5(m)
They'll try play-ing. . .


B5(m)
G5
C♯5
sl.
sl.


Half-time feel
(Guitar Solo IV)
F♯5
E5
D5
C♯5
D5
E5
B5(m)
A5
G5
C♯5
A5
G5
F♯5

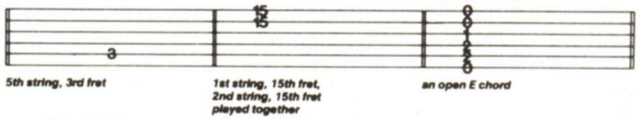

B5 D5 A5
B5 D5 A5
B5 D5 C♯5
(C♯5) D5 E5 F♯5
sl.
F♯m(7)
sim.
1.
2.
D.S. al Coda
F♯m(7)
Coda
E5 D5/E
E5 D5/E
G5 A5 E5 G5 D5 E D/E
Guitar Solo V
E5 D5/E


G5 D5 E5 D5/E
sl.
E5 D5/E
G5 A5 E5 G5 D5 E5 D5/E
sl.
E5 D5/E
G5 D5 E5 D5/E
sl.
E5 D5/E
G5 A5 E5 G5 D5 E5 D5/E
sl.
sl.
sl.
E5 D5/E G5 D5 E5 D5/E
Repeat and fade
sl.
sl.

TABLATURE EXPLANATION

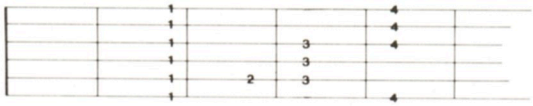
Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

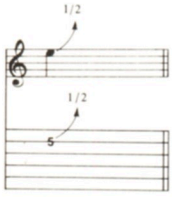


Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

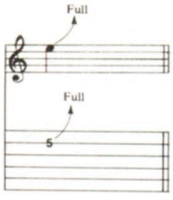
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



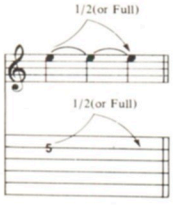
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



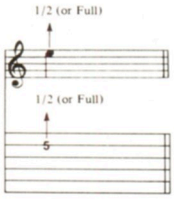
BEND: Strike the note and bend up ½ step (1 fret).



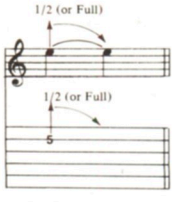
BEND: Strike the note and bend up a whole step (2 frets).



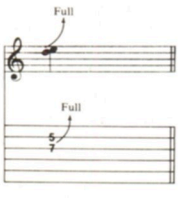
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



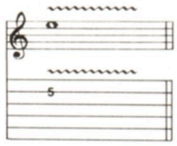
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



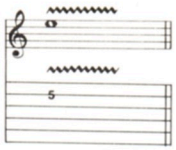
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



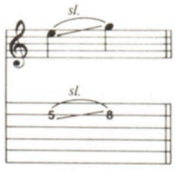
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



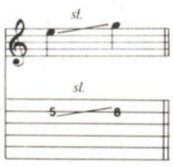
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



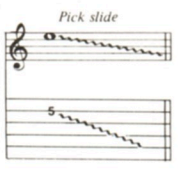
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



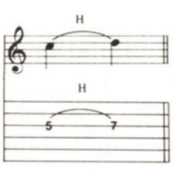
SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



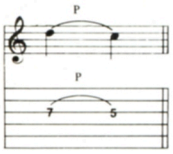
SLIDE: Same as above slide, but the 2nd note is struck.



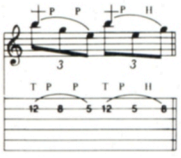
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



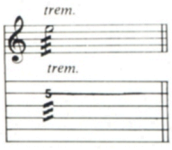
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



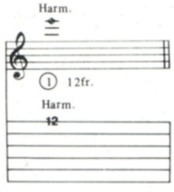
PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



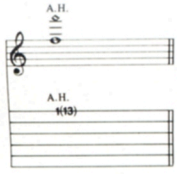
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull-off to note fretted by the fret hand ("T" indicates "tapped" notes).



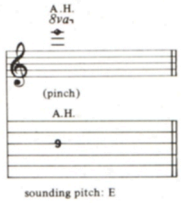
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



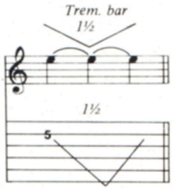
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



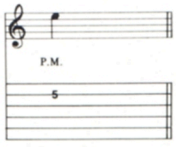
ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



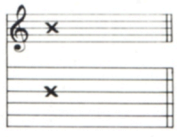
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: Pitch of a note or chord is dropped a specified number of steps then returned to original pitch.



PALM MUTE (P.M.): The note is muted by the picking hand lightly touching the string(s) just above the bridge.



MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.

BON JOVI IGNITES WITH GHS STRINGS

Photo by Ross Marino

Take Jon, Richie, and Alec—three young guys dealing with life through rock and roll—honestly, spontaneously—

Add GHS Boomers, the Power Strings with scorching sizzle and super sustain—

Results:

Hot Lines and 7800° Fahrenheit!

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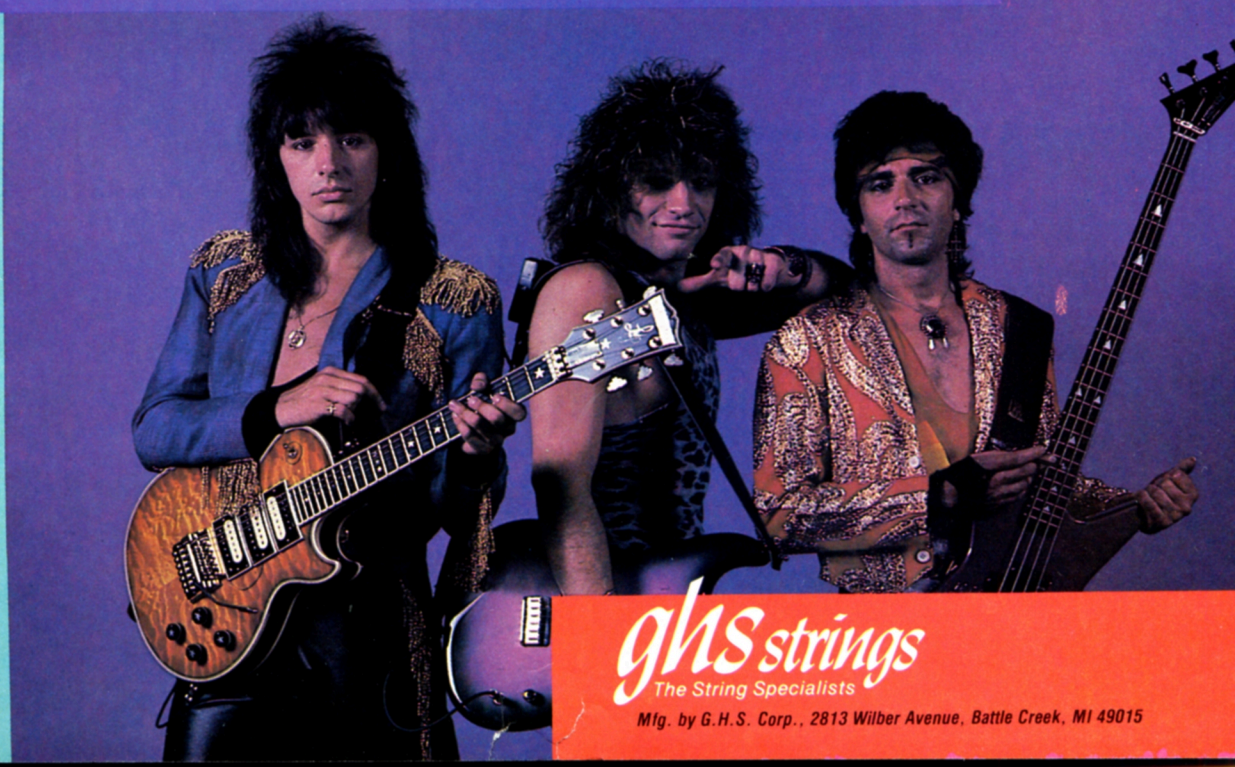

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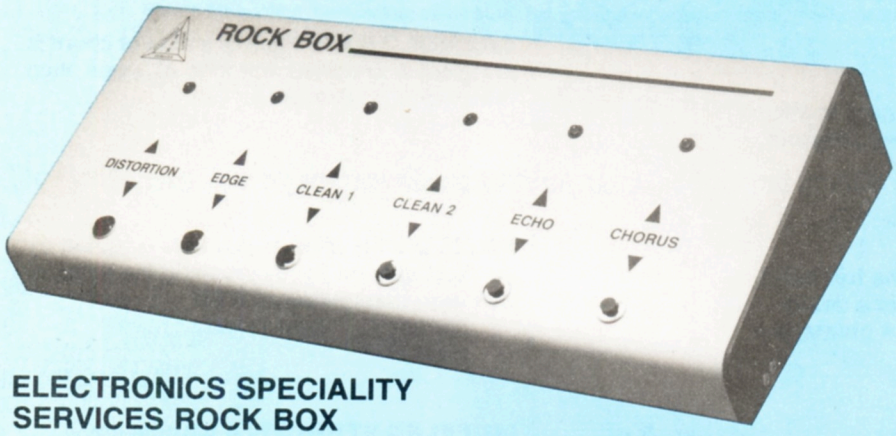

ELECTRONICS SPECIALITY SERVICES ROCK BOX

The Rock Box is a foot control that houses and controls a Rockman.* The Rock Box also lets you have both the Chorus and Echo off at the same time as well as reducing the noise and giving you standard ¼" input and output jacks. The switching is all FET and to switch between Distortion, Edge, Clean 1 and Clean 2 you only have to step on the switch you want. Chorus and Echo are independent and are push on and push off. All switches have a bright LED above them to indicate status. The Rockman once modified connects with a multi pin connector to the Rock Box circuit and slides all the way inside and is surrounded and protected by foam. You then close the door on the Rock Box and the magnetic catch keeps the door closed, The Rockman can at any time be unplugged and removed and will still work as an ordinary Rockman would. *Rockman belongs to Scholz Research and Development Inc.

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WASHBURN

The G-10 Washburn Guitar features a wide and flat-radiused fingerboard, a highly popular design for easy chording and multi-fingered pull-off and hammer-on techniques. Three main toggles activate two single-coil and one humbucking pick-up. The volume pot on the guitar features a built-in push-pull coil-tapping switch to produce a single coil sound from the rear humbucker.

Standard equipment on the G-10 includes the Wonderbar Tremolo, one-piece rock maple neck, 24-fret fingerboard for added range, and a graphite nut. Washburn's new G-10 is available in black, white and scarlet red finishes.

WASHBURN INTERNATIONAL
230 LEXINGTON DRIVE
BUFFALO GROVE, IL 60090

A new phantom-powered unidirectional condenser microphone, the ATM33R, is a Lo-Z (150 ohms) model recommended for recording uses. It is said to be highly useful, as well, in broadcast and sound reinforcement applications.

The response of the ATM33R, which covers a frequency range of 30–20,000 Hz, is described by the microphone's designers as being smooth overall, with a moderately rising high end.

Designed for inconspicuous hand or stand use, the microphone is a compact handful, measuring only 7 inches long, with a head diameter of 1 1/64 inches and a handle diameter of only 13/16 inches. It weighs 4.75 ounces.

The ATM33R accepts standard 3-pin receptacles.

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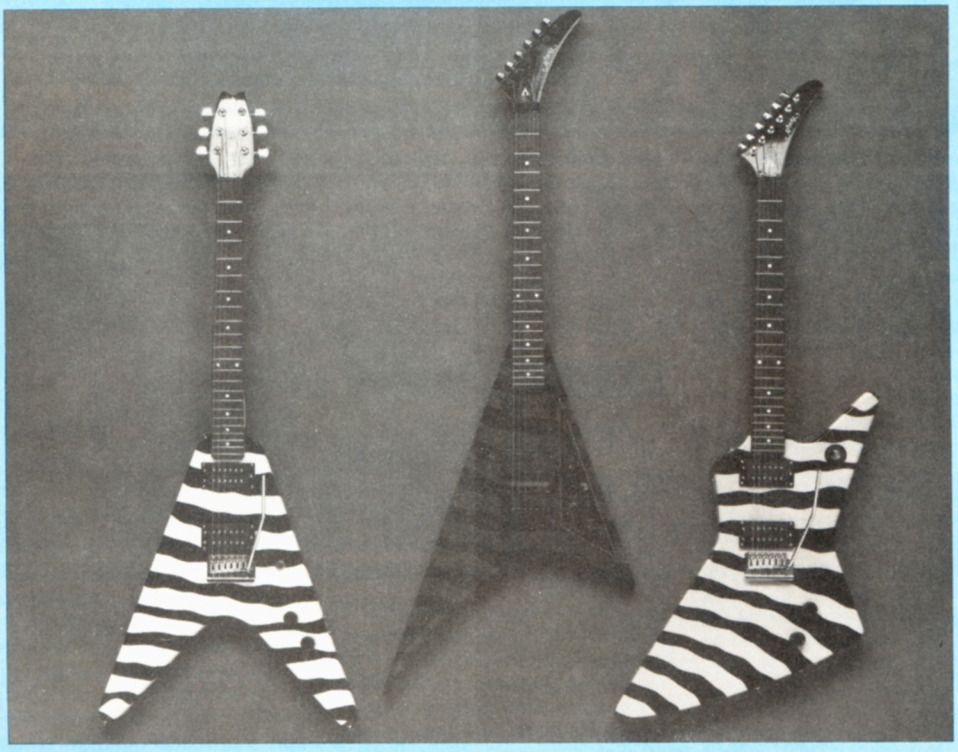

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Arbor has added another choice of finishes to their popular guitar line. The new Tiger Stripe models come in a variety of color combinations as well as several body shapes and hardware options.

ARBOR INTERNATIONAL
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ST. BLUES

The E-11 utilizes classic bolt-on neck construction. The 21 fret neck is natural finish maple with a rosewood fingerboard, high-crowned medium frets, genuine mother of pearl position markers and a graphite lubricated solid bone nut. The nut is hand-cut to extreme precision, and the frets are dressed, crowned and polished by hand.

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NEEDS

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Anita Godfrey
21303 52nd Avenue W.
C-114
Mtlk. Terr., WA 98043

Beginning band looking for a drummer with screaming vocals. Will play heavy hardcore metal. Must be able to play Exciter, Metallica, Anvil, etc. No band experience necessary.

Jeff Ritterspack
3713 Lower Elkton Rd.
Leetonia, OH 44431
(216) 482-4180

St. Louis original metal band is auditioning male vocalists interested in recording original material. Must possess the following qualities: a strong voice, open stage presence, determination to succeed, ideas and enthusiasm. A good musical knowledge also helps. We're hoping to gear up for studio work to lay down some demos of our original works and enter songwriting competitions for unsigned talent. All we need is a vocalist. We're serious, ready to rock and we want to put St. Louis on the metal map! Write and/or send demo.

Deron Boyd
2209 Waterman
Granite City, IL 62040

Two heavy metal guitarists looking for a wicked bass player. Must read music and be serious about creating original stuff. We play Ratt, Crue, AC/DC and some Scorpions. We're also looking for an ear-shattering vocalist. Must be located in our area.

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ETC.

Female guitarist/vocalist looking for guitarists from all over to correspond with. Into metal 100%. Please send photo of your guitar.

Paree
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Does anyone remember an old New York based band called Starz. If someone could provide me with information on how I could obtain some sheet music and/or songbooks.

Mike Bonman
2550 Aviance Rd.
Arcata, CA 95521

I am a 25-year-old musician/songwriter putting together a home studio. I have most of the essential equipment but I've yet to buy the 4-track machine. I am doing research on technology, price, etc. I would like to hear from other semi-professional musicians/engineers and/or producers who could make recommendations and provide information. Feel free to write.

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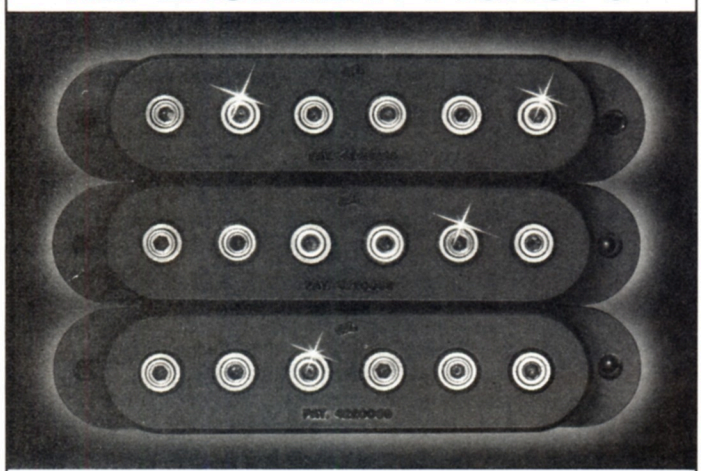

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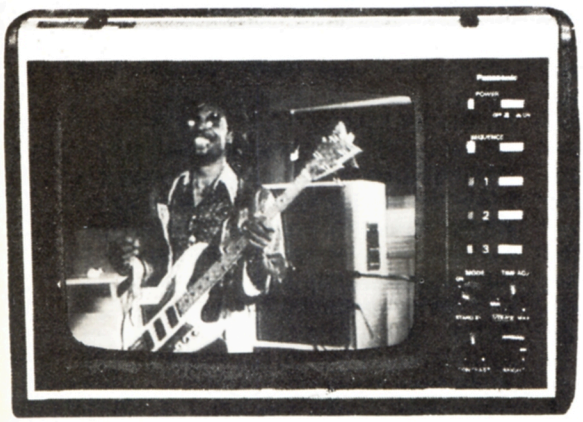

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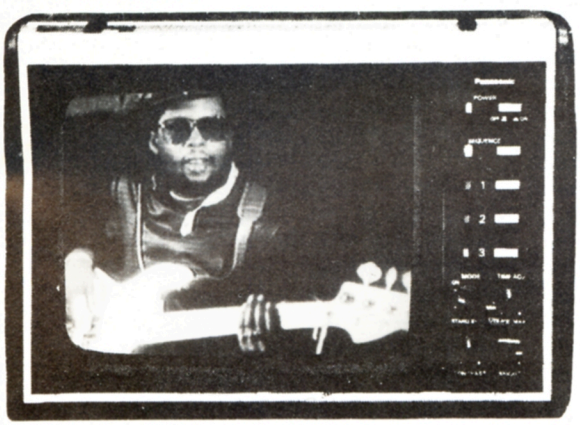

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KNOCKIN' ON HEAVEN'S DOOR—Heaven
Columbia BFC 40018

Performance: Tight and honest
Hot Spots: *Wink of an Eye* and *Last Laugh*
Bottom Line: Robust riff rock

Heaven was going to hell, or so it seemed to the band's Australian singer until he resurrected the group with three axe-weilding Americans. Now Allan Fryer has returned with his new Heaven and a third album, **Knockin' on Heaven's Door**, that contains straightforward hard rock powered by gritty riff-based songs in the AC/DC mold and enthused playing from guitarists Mitch Perry and Mark Cunningham. There's not a lot of flash to Heaven, either in their appearance or music. The reason is the band lets its chops and familiarity with melodic rock do the talking. While some songs settle for a toothless, generic sound with layered vocal choruses and standard fills (*Without Your Love* and Dylan's *Knockin' on Heaven's Door*), other originals like *Wink of an Eye*, *Show on the Road* and *Last Laugh* are taut, tense rockers. Perry and Cunningham engage in some twin lead work and also solo fluidly and fervently, with the veering solo on *No Turning Back* a highlight. The album sags in a final triad of slow howlers, but Fryer and Heaven have shown on **Knockin'** that there's more to be heard from this once-failed band.

SERIOUS BUSINESS—Johnny Winter
Alligator AL 4742

Performance: Raw and piercing
Hot Spots: *Unseen Eye*, *Master Mechanic* and *It Ain't Your Business*
Bottom Line: *Freezing Winter* proves too chilling

If you like Johnny Winter, you'll love **Serious Business**. Texas blues vet Winter's second Alligator album is a raw, naked session of guitar blues, music that is stark and piercing. This is pure Winter. Backed by piano, bass and drums, his gravelly vocals have never been gruffer nor his guitar more chillingly sharp. But this pure uncovering of the terror and treble of Winter's Southern blues reaches a screaming pitch on **Business**'s second side, and, in the end, this rawest of Winter albums is too much. His guitar playing (does anyone have a thinner, scratchier tone?) is aggressive and manic, mixing slide and speed with angst and annoyance. But its jagged cutting edge could drive some listeners to baying. And when Jon Paris adds his harsh harmonica playing on several cuts, the high-pitched squealing sounds more like pig torture than blues fervor. Johnny does stretch out and he rocks hard on *Route 90* and *It Ain't Your Business*. In the end Winter reaffirms that he's still a major blues guitar monster, but **Serious Business** is too grating a dose over its forty-plus minutes.

PROFILES—Mason + Fenn
Columbia FC 40142

Performance: Playful
Hot Spots: *And the Address*, *Mumbo Jumbo* and *Black Ice*
Bottom Line: Agreeable mostly instrumental rock from two vets

When former Pink Floyd drummer Nick Mason isn't out racing his cars, he's been teaming up with former 10cc guitarist Rick Fenn to write and record some appealing, upbeat rock instrumentals that are reminiscent of the jazzier side of his old art band. **Profiles** is part travelogue, part soundtrack and part jam session, and the music throughout is bright, immediate and attractive, with layers of sax, guitar, synths and ticking percussion, shifting with the moods. Fenn's guitar, mostly heard in session work of late, is all over **Profiles**, barking out a melody statement here, cutting off a funky fill there or taking over for some ebullient, streaking soloing as on *Malta* and *Zip Code*. Aside from sax help from Mel Collins and a couple of guest vocals, Mason and Fenn played everything and not one lick seems forced or uncomfortable. They even unload some barreling rock on *Black Ice*, just one of many cuts that has an automotive connection and musical feel. While Fenn and Mason may have teamed up primarily to create music for film and advertising, it's our good fortune they haven't forsaken their rock and roll adolescence.

STAND UP—Steve Morse Band
Elektra 60448

Performance: Precision picking
Hot Spots: *English Rancher* and *Golden Quest*
Bottom Line: A guitar extravaganza

After listening to guitarist Steve Morse's latest, **Stand Up**, the impression is that this guy could win any genre of guitar poll that he wanted to. On the album he zooms his way through a bunch of styles at a variety of speeds, unveiling his immaculate chops and precision technique. We're not talking about a machine here, but one could debate whether some of Morse's gee-whiz playing isn't more mechanics than meaning. No matter, he can wow just about any listener, whether he's engaging in a country/rock picking war with Albert Lee on *Rockin' Guitars* or layering his playing personalities onto a lilting British landscape on *English Rancher*. His weakest forays are those on which he's employed guest singers to cast a populist shadow, like the boogie metal of *Book of Dreams* or the breathy melodrama of *Distant Star*. But, all in all, his playing more than makes up for such deficiencies. Morse simply controls his instrument like a toy, and when he gives himself room to unwind, **Stand Up** makes one sit up and marvel in his abilities. This is Chops City, and Morse is mayor.

POUNCE—Vin Mitchell and Guitar Madness
Blue Crescent Records 1-003

Performance: Structured
Hot Spots: *Forehead Kid* and *Steppin' Out*
Bottom Line: Interesting but academic exercise from a half dozen guitarists

Boston, home of the Berklee School of music, is a hotbed for new guitar talent. Mick Goodrick, Pat Metheny and Wayne Johnson are three Berklee luminaries, and now in Guitar Madness come six students of the six-string plucking their way into the world. Vin Mitchell is the composer and arranger of most of **Pounce**, a set of intricate, layered pieces featuring odd, shifting rhythms, two- and three-part melodies and the juxtaposition of contrasting styles. The six guitarists, backed by bass and drums, carefully play out Mitchell's designs, constructing the laboring tunes until someone bursts out to solo. *Forehead Kid* is the best of Mitchell's objects—its 7/4 opening gives way to a jazzy 5/4 ride into which three soloists dive, effectively intertwining their lines and varied attacks into a frenzy. *Steppin' Out* is a fun jazz funker with an oblique melody played by paired clear and fuzz-toned guitars that Craig Hlady conquers with his reverberating solo. Yet, much of **Pounce** sounds like what it is—a musical exercise by music students. Guitar Madness is an intriguing concept and **Pounce** offers some novel ideas and brisk playing. Mostly it's a record for academics. (*Write: Blue Crescent Records, 4 Donegal Rd., Peabody, MA 01960.*)

MIDLINE

BUFFALO SPRINGFIELD AGAIN—
Buffalo Springfield
Atco SD33-226

"Supergroups" usually are made up of individual artists who already have hit the mark in music, but, hindsight being 20-20, if you could have foreseen the future of the members of Buffalo Springfield, the band would have been recognized as one of the first great supergroups. Pioneers of the country/rock sound so in vogue in the mid-sixties, Buffalo Springfield lasted for only three albums, but those albums contained some of the finest work of the band's now more famous members. Stephen Stills, Neil Young, Ritchie Furay and Jim Messina all continued on after Springfield, accumulating greater wealth and fame, but except for Young, none ever achieved the creative brilliance heard in Buffalo Springfield's music. The band's strongest album, and the last before the band splintered, was **Again**, a record that glows with the superior songwriting talents of Stills and Young. It also reminds us that Buffalo Springfield was more than just a country/rock band—it was a guitar band featuring three distinct guitarists who could play with the best of their day.

Buffalo Springfield Again is bursting with great songs, from Stills' *Rock and Roll Woman*, with its tumbling drums and Stills' fuzzy lead, to Young's crazed *Mr. Soul* and distinctly weird *Broken Arrow*, with its mysterious settings and sound effects. On *Mr. Soul*, which Young sings in his most bent manner, all three guitarists can be heard dueling with Stills' fuzztone and Furay's countryish strummings, parting for Young's demonic, drill-bore solo. And *Bluebird*, an intense, shifting Stills opus, features a jamming midsection that was shortened on **Again** but can be heard in full on the two-record **Buffalo Springfield** collection and that offers testament to Springfield's musical legacy.

While **Buffalo Springfield Again** definitely is music of an era gone by, few country/rock albums have held up as well over two decades. Few guitarist/songwriters have held up as well as Neil Young, either.

KNEE DEEP IN THE HOOPLA—
Starship
Grunt BXL1-5488

Performance: Spiritedly high-tech
Hot Spots: *Private Room* and *Before I Go*
Bottom Line: Peter Wolf refuels the Starship

The lawsuits were flying, ex-Jeffersonian Paul Kantner was crying and the Starship was in for repairs. Now the dust has settled, producer/rocker Peter Wolf has finished his reconstruction, and the Starship that's taken off with **Knee Deep in the Hoopla** sounds like a spunky young band with new soul and spirit. Not that they're doing anything new or terribly different, but the enthusiasm has returned to this aging band now pared down to five members. Vocalists Grace Slick and Mickey Thomas share the leads, with Slick snarling on rockers like *Rock Myself to Sleep* and Thomas doing his best Daryl Hall on soul croons like *Sara*. Temporary band member Wolf contributes the keyboard work that's modernized Starship's sound, while searing guitarist Craig Chaquico reminds us that this is a rock band. His sassy fretwork is a major lubricant for the band's smooth

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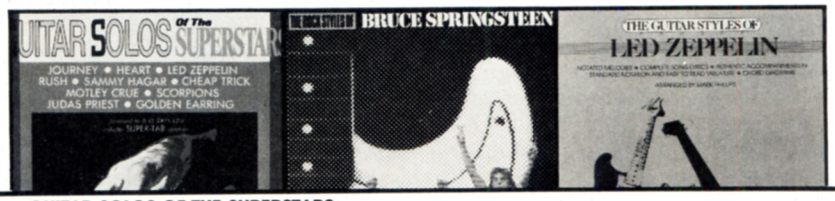

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sailing. Who would have thought that these flower folk would grow up to be dance-rockers and, thanks to Wolf, be good at it? *Private Room* and *We Built This City* are both shocking and riotous. With Chaquico contributing the appropriate toughness, **Hoopla** announces that there's still life in this enterprising Starship.

CHAMPION—Jeff Berlin & Vox Humana
Passport Records PJC 88004

Performance: Varied and vibrant
Hot Spots: *Marabi* and *Mother Lode*
Bottom Line: Smooth, maleable jazz rock

Jeff Berlin may play bass, the most anonymous instrument in music, but this sparkling album of jazz rock should gain him notoriety. **Champion** is a precise bit of musicianship on which Berlin is a smooth-talking terror, his rubbery bass solos and lead showers of notes reveal a player whose time with notables like Allan Holdsworth has been well spent. The tunes on **Champion** are fairly standard fusion fare, with shifting tempos and acrobatic melodies. What sets Berlin's music apart is the brilliant glow to its interpretation. Assisting admirably are drummer Steve Smith of Journey and unknown guitarist Scott Henderson, whose seamless style merges notes into speedy curves and twists. The feel Berlin and Henderson have for each other is heard on Cannonball Adderly's *Marabi*, as the duo navigates the intricate melody together at an anxiety-producing pace. And both players make their axes sing on the dramatic ballad *What I Know Now*. Neal Schon contributes to the fun with an appearance on *Subway Music*. Ronnie Montrose produced **Champion**, but the most he could have done was stand back and let Berlin and Vox Humana play. And play they do!

SOUL TO SOUL—Stevie Ray Vaughan and Double Trouble
Epic FE 40036

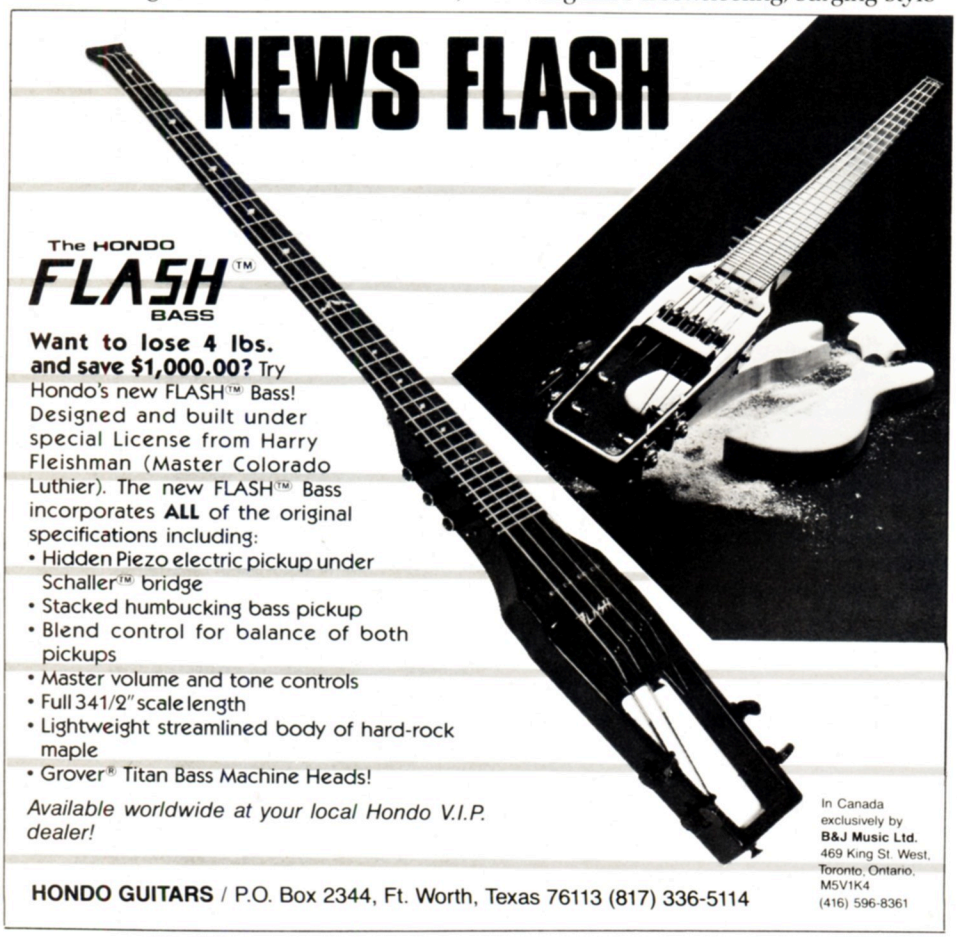
Performance: Brutal
Hot Spots: *Say What!*, *Look at Little Sister* and *Empty Arms*
Bottom Line: Raunchiest Vaughan on his fullest album yet

Texas guitar storm Stevie Ray Vaughan's third album, **Soul to Soul**, picks up where his last left off, containing some of the hottest, most ruthless blues/rock guitar on wax. This time Vaughan's expanded his band Double Trouble by adding rowdy keyboardist Reese Wynans and the occasional sax of Joe Sublett. The added power and soul they bring to Vaughan's freewheeling, surging style makes the sound and songs on **Soul to Soul** the guitarist's fullest yet. The seemingly reckless abandon with which Vaughan carves his raunchy solos and razor-sharp rhythms is best heard on the album's first three cuts. The smoldering boogie blues instrumental *Say What!*, with its wah-wah guitar and gurgling organ, gives way to raw rock and crunch on *Lookin' out the Window* and *Look at Little Sister*, with their blaring sax and rattling piano. Vaughan has never rocked harder than this, but just when this shapes up as one blasting album of Texas rock, he reveals the loose grace in his playing, on a slow blues and a sly jazz groove. His appealing nonchalance masks pure feeling and a precise gusto that are at the heart of his charm and this **Soul**.

ALONG THE AXIS—The Jon Butcher Axis
Capitol ST-12425

Performance: Smooth and energetic
Hot Spots: *Stop* and *Electricity*
Bottom Line: A disappointing move to the middle

Guitarist/songwriter/bandleader/fancy Dan Jon Butcher offered hope on his 1984 album, **Stare at the Sun**, for fiery, independent rockers trying to cut their own niche in a viciously commercial music world. It was filled with buoyant original rock and biting, gripping guitar. Now, on a new label, with a new producer and a keyboardist added, Butcher has returned, but this trip **Along the Axis** indicates he's taken a smoother, more commercial approach, and a disappointing one. His songs are still memorably melodic and marked by clever rhythmic and riff shifts, but the overall feel is bland and formulaic, with Tom Gimbel's synthesizers softening the edges that made Butcher's music a revelation. The rhythms that snap your head back and make you move on *Stop* and *Electricity* are missing from the rest of **Axis**, and the fat sound gives Butcher's voice more of a Michael McDonald strain. This move to the middle has even affected Butcher's guitar. While blistering and streaking across several songs, his solo exploits are notably subdued and shortened to fit the package. Butcher is an exciting guitarist, but **Along the Axis** reveals he's temporarily restrained his natural rocking elan to dress his music for success.



Send Your Guitar Questions To:

GUITAR QUESTIONS

by Barry Lipman

P.O. Box 1490, Port Chester, N.Y. 10573

QUESTION: *What are the differences between the wide variety of electric guitar strings available?—George Gilbert/New York City*

ANSWER: The biggest differences are between flat-wound, half-round or ground-wound, and round-wound strings. These days more people choose round-wounds than any other type. They give the brightest tones. The flat-wounds have a "deader" or "mellower" sound combined with a much smoother feel than the round-wounds.

The ground-wound or half-round type of string attempts to combine the best aspects of both the round-wound and the flat-wound types. It seems that a lot of bassists prefer this hybrid variety.

The alloy used for the wrappings is usually nickel based. Lately I have seen copper, chrome and stainless-steel used for electric strings, but nickel is still the favorite. The tonal differences are subtle but they can be worth exploring, especially if you are unsatisfied with the standard "nickel" sound.

With all the different brands of guitar strings available on the market today, it can be surprising to learn that there are only a few "real" string manufacturers out there who actually make their own strings. In most cases, your choice of string type and gauge will make more of a difference to your sound than your choice of brand name.

Bear in mind that it may take several sets of strings of a given type and/or brand before you can come to a real conclusion about their tone and other characteristics. If you only try one set, you may wind up blaming the strings for tonal problems caused by other factors. The sound of the room, the sounds of the other players, your mood, the weather—these can all affect your sound at least as much as your strings can.

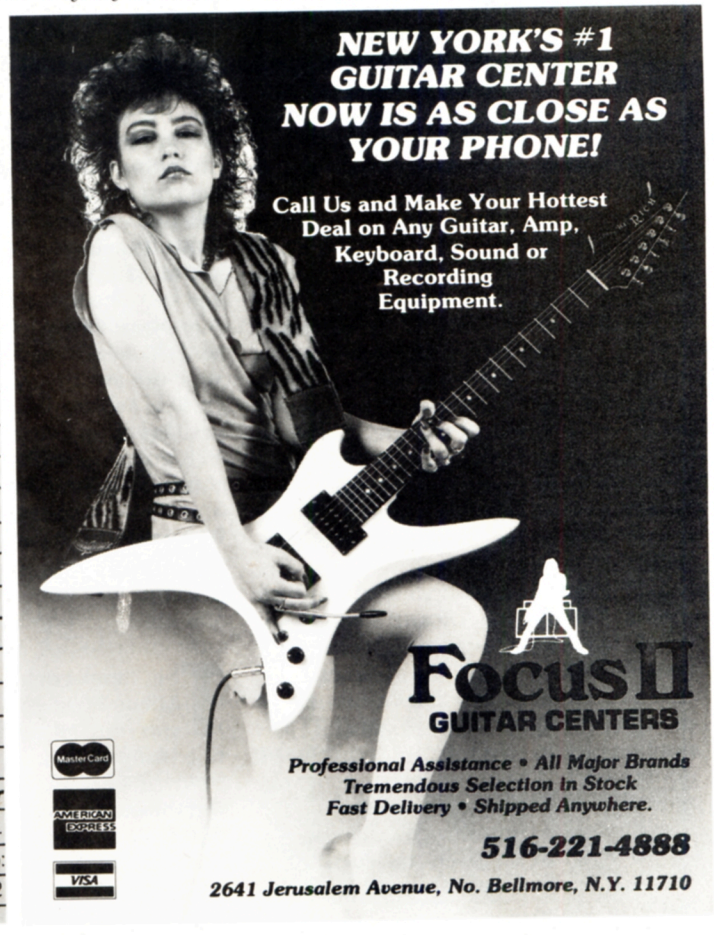
QUESTION: *How can I tune my guitar to a record when it seems that all bands tune differently?—Steven Ward/Manitoba, Canada.*

ANSWER: Unfortunately, you may have to retune a lot. Many guitarists and bands tune lower or higher than the standard. The current world standard is based on A = 440 cycles per second. Many bands deviate from this for the sake of either the singer's range or the guitarist's feel.

Some players prefer the softer and more bendable feel produced by tuning down one or two frets. They keep most of the tone of their string gauge while achieving the feel of a lower gauge.

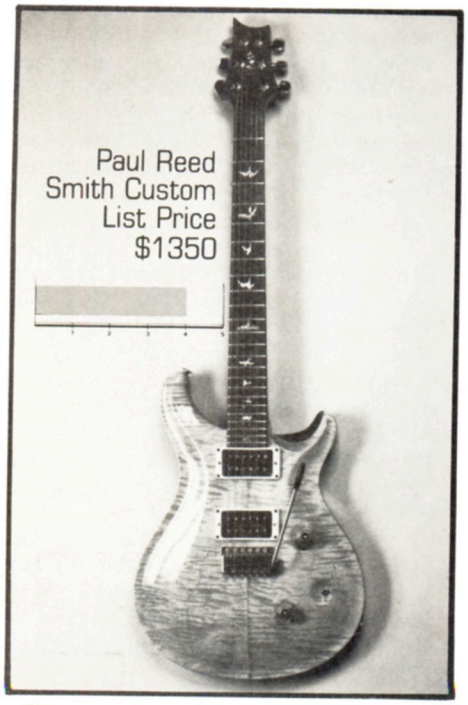
Many string bands are deviant in their tuning simply because they tune by ear rather than to a standard source. They may be off by any amount, including fractional parts of a semitone (one fret equals one semitone).

For these situations, a record or tape player with "pitch" control is the best answer. While few reasonably priced tape players have a pitch control, there are quite a number of pitch-adjustable turntables on the market. ■



On the Case

By Joe Pichkur



Once available only on a limited, handmade basis, Paul Reed Smith guitars are now being manufactured by their creator in Annapolis, MD. While still retaining much of the hand craftsmanship that made the original guitars famous, the new production models are now affordable to the general public. The philosophy behind the design of this instrument is an attempt by its maker to create the ultimate hybrid of an old Les Paul and a Stratocaster, thereby offering the player "the best of both worlds." The individual characteristics of the Les Paul and the Stratocaster are clearly evident in the PRS guitar on a visual and structural level, while at the same time the instrument appears to be something totally new and in some respects far superior to both of its legendary influences.

The instrument I reviewed featured a solid mahogany body and neck, rosewood fingerboard, and a highly figured carved maple top. The electronics consisted of two standard size humbucking pickups, a master volume control, five position pickup selector and a mini sweet (tone) switch. The entire instrument was finished in a translucent blue lacquer which, although very attractive, was poorly buffed. Fine sanding scratches from the finishing process were still visible on my test instrument.

The neck is extremely comfortable to play and is very similar in shape to a late fifties Les Paul or early sixties Gibson SG. The rosewood fingerboard contained 24 jumbo frets which were all excellently seated and dressed. The scale length of the instrument is 25 inches (shorter than a Strat but longer than a Les Paul) which gave the instrument a precise "feel" without being too stiff, as is sometimes the case with the longer Strat. The radius of the fingerboard was slight, which made bending strings buzz-free and effortless. My only criticism of the neck was that the fingerboard (which appeared to be Brazilian Rosewood), although physically straight, had a very twisted grain pattern. A fingerboard, to ensure the future strength and stability of the instrument, should be made of perfectly straight grained quarter-sawn wood.

Of particular interest is the PRS tremolo system. In test the guitar stayed in tune amazingly well *without* a locking nut. At the heart of the system is a Strat-type bridge riding on a knife edge pivot point ever so slightly above the body. The main advantage of the PRS bridge is that the strings anchor at the top of the bridge rather than the bottom, which shortens the string length and adds to tuning stability. Completing the system are a low friction nut and locking tuning pegs by Schaller.

The only feature of this instrument that I was uncomfortable with was the pickup selector switch. The position of the five-position rotary switch is on the lower bout of the instrument, behind the tremolo. Unlike a Les Paul or a Strat, pickup switching cannot be accomplished without removing the right hand from its relative playing position. In addition, a five-position rotary switch (especially one that is improperly fitted with a knob calibrated 0–10) is not as quickly and decisively operated as simple toggle or lever switch, which is a must for a pickup selector.

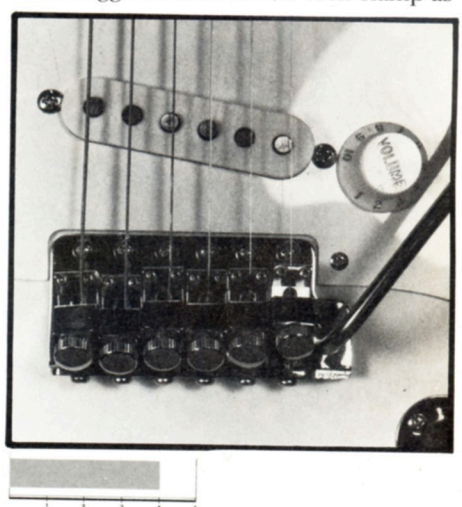
Even with the above criticism the PRS guitar is a fine instrument both as the best hybrid Les Paul-Strat to date and as a state-of-the-art instrument in its own right. It rates a 4 out of 5.

STOCK LOCK
(Tremolo Upgrade System)
List Price $49.95

The "Stock Lock" system from Samson Music Products is designed to convert any Strat-type tremolo into a fine tuning locking system. Since the unit retrofits onto the guitar's existing tremolo base and spring system it offers the buyer three main advantages; it is much more affordable than a complete replacement tremolo, does not require any routing whatsoever, and in most cases can be installed by the guitarist himself. The kit consists of six fine tuning bridge saddles (which replace the stock bridge inserts) and a locking nut. The locking nut is available in two styles, one is an offset locking nut for guitars with a protruding "Bullet truss rod nut," and the other is a straight locking nut for standard guitars.

In test the six bridge saddles were a breeze to install, utilizing the supplied mounting springs and screws (to avoid any difference in thread-size from the original). With the new saddles the strings are no longer strung through the tremolo block but through the back of each new saddle. This considerably shortens the overall string length, which in itself is an improvement over a stock Strat bridge. At the rear of each saddle is an adjustment for the fine tuning of each individual string. Although a little stiffer to operate than the fine tuners on a Kahler or Floyd Rose the fine tuners on the Stock Lock functioned very effectively. My only complaint was that the adjustment screws protruded above the bridge base, which may interfere with the playing styles of some guitarists. This however seems unavoidable since the entire unit together with the fine tuning mechanism is above the original bridge base. In addition, on my test instrument I found it necessary to temporarily remove the first string fine tuner in order to install or remove the tremolo arm.

Of the two styles of lock nut offered, the straight style nut is of particular interest. It has the option of being used as a "Floyd Rose" style lock nut to replace the nut entirely or simply as a locking clamp mounted behind the original nut. The staggered lock nut (or lock-clamp as



it should be called) was the model used in our test. The model was easily installed and truss rod adjustment was still possible with the nut in place. The only drawback with the staggered nut is that the clamp for the 3rd and 4th string

is, by necessity, set back from the nut, which detracts from the clamp's effectiveness. I would recommend the use of the staggered clamp only for guitars with a bullet truss rod adjustment.

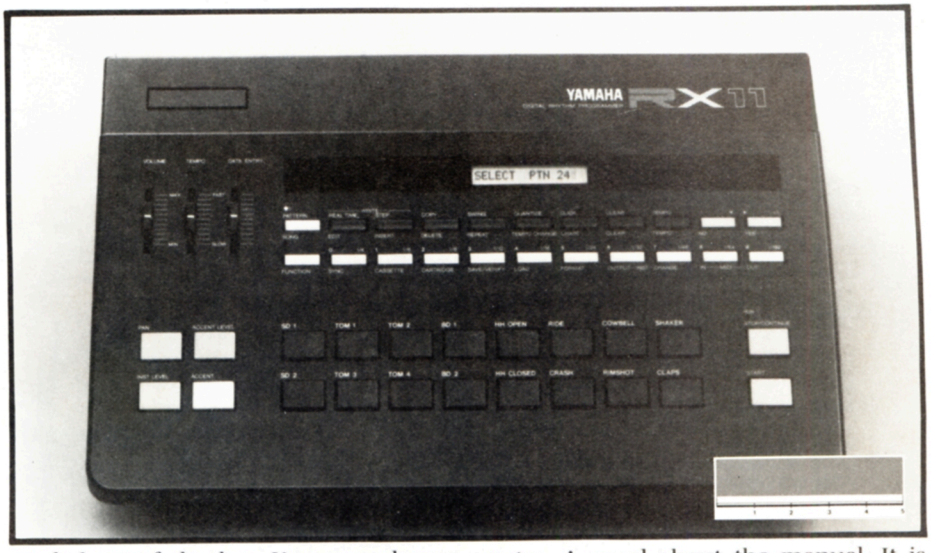
From a player's viewpoint I found that the tremolo system maintained the original sound of the instrument with no loss of sustain. The lock-clamp functioned very well and the resulting shorter string length gave the original tremolo an increased sensitivity and range. Tuning problems were minimal and easily corrected by use of the fine tuners. I do feel that overall performance could have been improved with the addition of a graphite nut.

In conclusion, the Stock Lock system effectively improves the performance of a stock Strat tremolo by the addition of a functional lock-clamp and fine tuners. Although easily installed by a professional I would like to have seen a set of installation instructions with set-up information for the layman included with each kit. On a scale of one to five I give it a 4.

Thanks to Mike Christian and Sam Ash Music for providing off-the-shelf instruments.

PLUGGING IN

by Bob Rose



Yamaha RX 11 List Price $895.00

Today we are living in a world of drum machines, whether we like it or not. I have decided that I like it. It means that those of us who have home studios can have the sound of real drums on our home tapes, without having to have our living rooms redecorated by Ludwig or Gretch. It means that budding arrangers and producers can experiment with drum feels at their leisure, instead of spending expensive time in a recording studio doing the same thing. However, I still believe there is nothing like the excitement of a real live drummer playing with other players. I have also found that, although drum machines are fun at home, you shouldn't try to program them in the studio unless you are really fast, because this can take a long time and be real boring to people waiting to play.

The RX11 is the drum machine to buy if you want a professional quality drum computer with all the modern features and don't want to go for the big bucks of a Linn 9000 and some of the other devices in the more than $2500.00 price class.

The RX11 has the following sounds: snare 1 and 2; Tom 1, 2, 3 and 4; two bass drums, hi hat open and hi hat closed; Ride cymbal, crash cymbal, cowbell, rimshot, shaker and claps. Besides these instruments, there are choices within an instrument. For instance, there are actually eight different snare sounds that you can access, three different closed hi hats, two rimshots, two cowbells, etc. So although you can't tune the sounds like on the fancier machines, you may not have to since you have so many choices.

The RX11 allows you to program patterns in real time or step time. This means you can either play while listening to a click, like a real drummer, or you can write your pattern note by note on each beat of the bar. You can choose how to divide the bar: 8ths, 16ths, 32nds, etc. In real time the machine will quantize (correct what you played) to whatever you choose—8th notes, 16th notes, 64th notes, etc.—or you can choose not to quantize, which means it plays with the exact spacing you played. This "quantize off" is a nice feature that allows you to get a real human feel when you become a good programmer.

The RX11 has individual outputs. This means that you can send each drum or cymbal to an individual track of the tape machine. It also has stereo-out, which means you can send all the drums to two tracks, and since there is total panning control between left and right, you can send everything out mono. This machine can be run by most external clocks, and is MIDI. MIDI means that it can be driven or it can drive any MIDI equipped device, such as a synth, another drum machine, or a sequencer. Besides storing songs and patterns internally, the RX11 will load its information on cassettes, computer discs and special cartridges that you can buy from Yamaha.

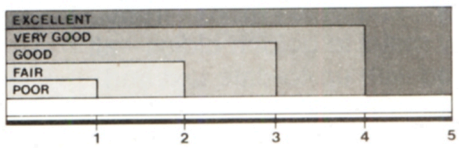
The RX11 is a computer. It requires some time to get familiar with it. The more time you spend using it and discovering how it works, the better off you will be. It is worth taking the time to read through the manual to find the most efficient use of the machine. This will not only save time in programming, it will use up less memory in the computer. A word about the manual. It is not well written, and you need time to figure out the system it uses to explain things.

While we are on the subject of problems, there is one major one. This machine does not generate its own sync tone. You can't put sync on tape and then have it run the RX11. Since it is MIDI you must buy a device that converts MIDI to sync and then back again to run the RX11. In other words it only generates MIDI sync.

In spite of its manual and lack of sync, I rate this machine 5 out of 5 because of its many functions, MIDI compatibility and great sound. A word about the sound. Many drum machines have short or "gated" sounds. This means they don't decay like real drums. They therefore don't sound right for songs that are acoustic or non- electronic. The RX11 has sounds that decay like the real thing, so it is usable with music that is not electronic sounding. I feel this feature, along with 'quantize-off,' allows those of us who want to sound like real drummers to get pretty close.

Thanks Manny's.

RATED WITHIN THEIR OWN PRICE RANGE.



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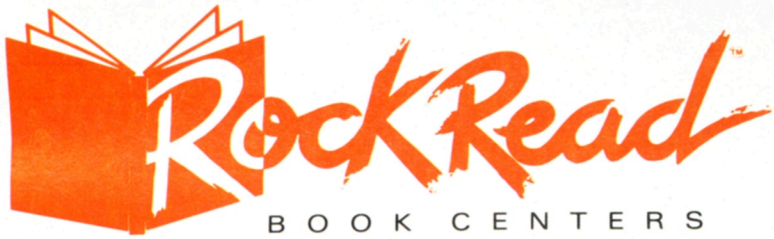

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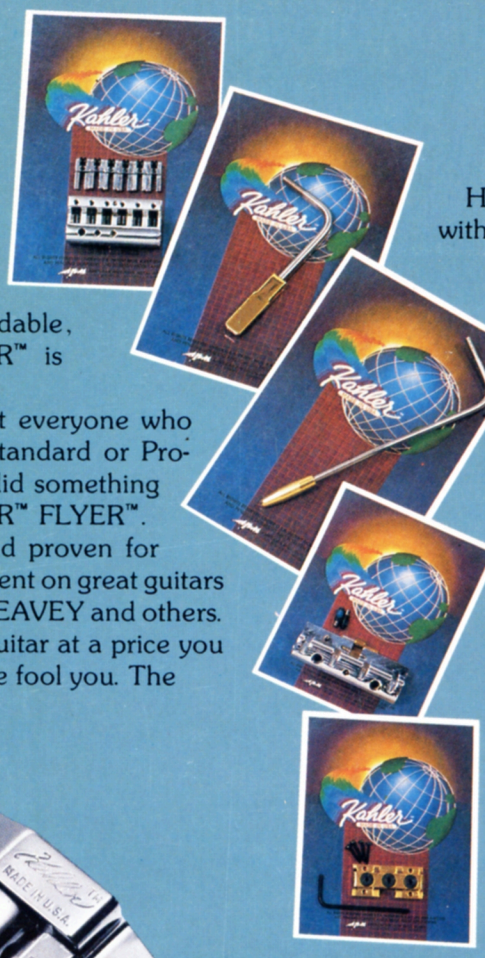


You've wanted to put a KAHLER™ on your guitar for a long time. You've heard top artists using a KAHLER™ in concerts and on albums. But you've been waiting because you just couldn't afford a KAHLER™.

You can stop waiting. The affordable, interchangeable KAHLER™ FLYER™ is here.

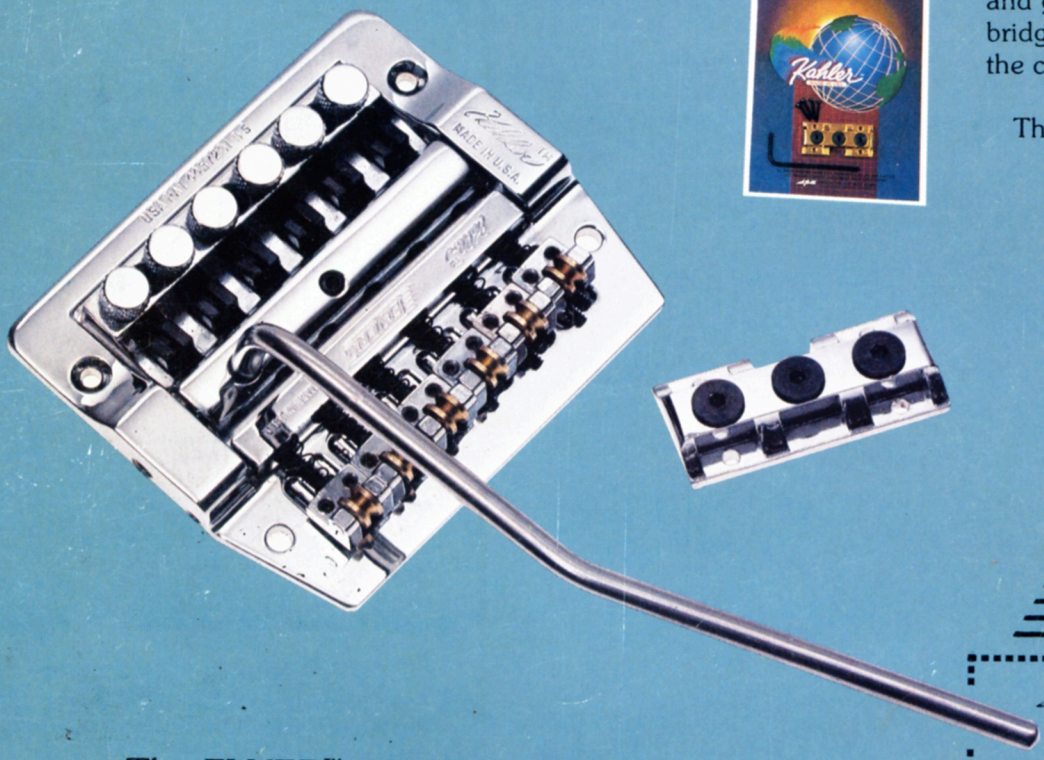
At KAHLER™ we know that not everyone who wants a tremolo can afford our Standard or Professional Series Tremolos. So we did something about that. We created the KAHLER™ FLYER™.

The FLYER™ has been used and proven for more than a year as original equipment on great guitars like B.C. RICH, ARIA, OVATION, PEAVEY and others.

Now, you can add one to your guitar at a price you won't believe. But don't let the price fool you. The FLYER™ uses our high-tech patented cam design with precision ball bearings for an accurate, smooth RETURN to PITCH. Here's the best part. The FLYER™ will grow with you. With KAHLER's™ unique system of interchangeable parts, you can upgrade your FLYER™ with a brass cam and rollers to our Standard model for a fat midrange sound or upgrade with steel to our Professional Series for increased sustain and screaming harmonics. The choice is yours. KAHLER™ interchangeable parts come in three distinctive finishes to mix 'n match: epoxy coated polished brass, bright chrome and black krome. So there's more to interchangeability than just sound. There's *your* look, *your* style.

Go to your nearest KAHLER™ dealer and get started with the best name in bridge systems — KAHLER™ Send us the coupon below right now and we'll send you our catalog.

The FLYER™, it's affordable, it's interchangeable, it's a KAHLER™



The FLYER™, it's affordable, it's Interchangeable, it's a KAHLER™

PAT. #4,457,201, 4,487,100

Kahler™

MADE IN USA

FLYER™

AMERICAN PRECISION METAL WORKS

P.O. BOX 9305 Anaheim, CA 92802

Please RUSH me your new KAHLER™ TREMOLO CATALOG. Enclosed is $1.50 for handling and postage.

PLEASE PRINT

NAME _____ AGE _____

ADDRESS _____

CITY _____ ST _____ ZIP _____

RUSH

RUSH
Mercury 1974

FLY BY NIGHT
Mercury 1975

CARESS OF STEEL
Mercury 1975

2112
Mercury 1976

ALL THE WORLD'S A STAGE
Mercury 1976

A FAREWELL TO KINGS
Mercury 1977

ARCHIVES
Mercury 1978

HEMISPHERES
Mercury 1978

PERMANENT WAVES
Mercury 1980

MOVING PICTURES
Mercury 1981

EXIT...STAGE LEFT
Mercury 1981

SIGNALS
Mercury 1982

GRACE UNDER PRESSURE
Mercury 1984

POWER WINDOWS
Mercury 1985

GIVEAWAY

WIN A DiMARZIO GUITAR

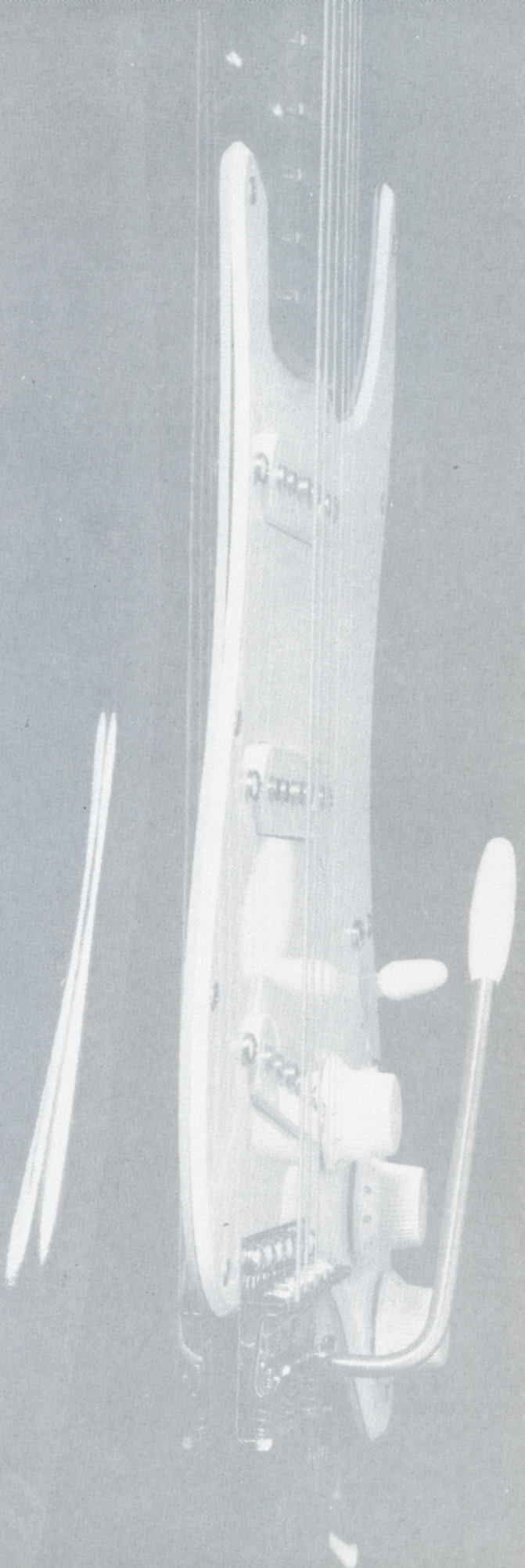
This collector's item DiMarzio guitar has three HS-3 pickups, custom DiMarzio chrome hardware and a transparent red neck and body as seen on the cover of the November '84 issue of **GUITAR**. The winner of this custom built instrument, which is not available in any store, will join a select group of DiMarzio guitar owners, including Earl Slick, Yngwie Malmsteen and Steve Morse.

To be eligible to win all you have to do is put your name, address, phone number and age on a post card and mail it to:
DiMarzio/**GUITAR** Giveaway
DiMarzio Inc.
Box 387
Staten Island, N.Y. 10301

U.K. residents send entries to:
DiMarzio/**Guitar** Giveaway
Grosvenor House
18/20 Ridgeway
Wimbledon Village
London SW19 4QN
England

One entry per person. Your entry must be post marked no later than February 28, 1986. The winner will be notified by phone during the first week of March. Employees of Cherry Lane and DiMarzio Inc. are ineligible.

GUITAR
FOR THE PRACTICING MUSICIAN



GUITAR
FOR THE PRACTICING MUSICIAN

ALEX LIFESON
GEDDY LEE

Ray Olson

FEBRUARY 86

S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F
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